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G. SCHIRMER'S EDITION
OF STANDARD
INSTRUCTION BOOKS

Ed. 147

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1916

METHOD
FOR THE
PIANOFORTE

REVISED, CORRECTED
AND EDITED
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Die Unterrichtsstunden

dürfen dem Schüler im Anfang, wo er sich selbst zu helfen ausser Stande ist, nicht kärglich zugemessen werden; während des ersten Jahres sind wöchentlich drei ganze, oder bei ganz jungen Kindern, um sie nicht zu ermüden, täglich eine halbe Unterrichtsstunde höchst nothwendig. Der Unterricht ist erst zu beginnen, wenn das Kind lesen und schreiben kann.

Daily lessons

should be given to very young children. For the first year of study, it is better to arrange for thirty minutes daily, than one hour three times per week, as they cannot give prolonged attention.

Systematic instruction in music should not be given previous to reading and writing.

Der Sitz des Spielers

ist mitten vor der Klaviatur; die Höhe des Stuhles ist so einzurichten, dass der Vorderarm beim Spiel waagerecht liegt. Kleine Kinder mögen sich ein niedriges Fussbänkchen untersetzen, damit die Füsse fest stehen.

The Student should sit

opposite the middle of the keyboard, on a chair or stool of such a height that the forearm is horizontal, when the fingers strike the keys. Young children should use a footstool, to be firmly seated and avoid fatigue.

Die Haltung des Körpers

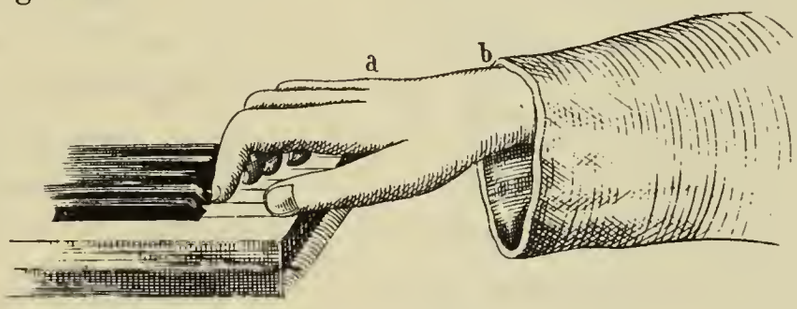
muss aufrecht und ungezwungen, die Ellenbogen müssen, ohne anzuschmiegen, etwas nach der Taille hin gewendet sein.

An erect position

must be adopted; the body being balanced easily and gracefully; free from all rigidity. The elbows are to be slightly turned inward, yet not to touch the waist; and the hands and fingers disposed as in the following illustration:

Hand- und Fingerstellung

sind zu besserer Veranschaulichung in der folgenden Zeichnung dargestellt:



a) Handknöchel. *b*) Handgelenk.
a) Knuckles. *b*) Wrist.

Die Handknöchel dürfen nicht vorstehen, Handgelenk und Finger müssen locker und von jeder Steifheit frei gemacht werden. Die Taste ist mit der Spitze des Fingers, jedoch nicht mit dem Nagel, zu treffen; der Daumen schlägt dieselbe mit der unteren schmalen Seite seiner Spitze an, und um den Gebrauch desselben zu erleichtern, sind die Hände — wie beim Gehen die Füsse — etwas auswärts zu halten, so dass der Daumen mit dem kleinen Finger, wie obige Abbildung zeigt, in gerade Linie zu liegen kommt. In den Bewegungen der Arme und Hände ist die grösste Ruhe zu erstreben.

The knuckles should not project. The fingers must be curved and kept free from all stiffness. They should strike the keys with the fleshy tips under the nails (but not with the nails.) The thumb, however, strikes sideways. In order to facilitate its use, the hands are turned slightly outward, (as are the points of the feet usually,) so that the tip of the thumb, and that of the little finger may be equally distant from the black keys.

The pupil must carefully avoid changing his position, and see that neither the hands, arms, nor the body participate in the motions of the fingers.

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Eintheilung der Klaviatur.

Die Hälfte der Klaviatur nach rechts enthält den Diskant (die hohen Töne), nach links den Bass (die tiefen Töne.) Die langen, unten liegenden (weissen) Tasten sind Untertasten, die kurzen, oben liegenden (schwarzen) Obertasten.

Die sieben Stammtöne; die Oktaven und deren verschiedene Benennung.

Die Musik hat sieben Klänge oder Töne: *c, d, e, f, g, a, h,* deren Umfang Oktave heisst; nach diesen sieben Stammtönen werden in derselben Reihenfolge die Untertasten von unten herauf benannt. Mit dem ersten *C* beginnt die Contra-Oktave und endigt mit *H;* vom zweiten *C* bis *H* reicht die grosse Oktave; vom dritten *c* bis *h* die kleine Oktave; vom vierten $\underline{c}$ bis $\underline{h}$ die eingestrichene,*) vom fünften $\underline{\underline{c}}$ bis $\underline{\underline{h}}$ die zweigestrichene, vom sechsten $\underline{\underline{\underline{c}}}$ bis $\underline{\underline{\underline{h}}}$ die dreigestrichene Oktave; die Töne vom siebenten $\underline{\underline{\underline{\underline{c}}}}$ bis $\underline{\underline{\underline{\underline{a}}}}$ gehören zur viergestrichenen Oktave.

Der Schüler hat sich diese Oktaven-Benennungen einzuprägen, beliebige Töne anzuschlagen und mit deren Oktaven-Namen zu bezeichnen, ferner die sieben Grundtöne *c, d, e, f, g, a, h,* der Reihe nach auf- und abwärts auswendig zu lernen.

*) vormals *cc, dd, ee;* später $\bar{c}, \bar{d}, \bar{e}$ (Buchstabenverdoppelung, wie jetzt noch bei *m* und *n);* höher hinauf, nach Erweiterung des Klaviers, *c, d, e,* etc.

Ober- und Untertasten.

Die Untertasten stehen sämmtlich in gleichmässiger Reihenfolge neben einander, die Obertasten dagegen abwechselnd in Gruppen zu zwei und drei, und zwar so, dass je-

Arrangement of the keyboard.

The half of the keyboard to the right operates the high tones (treble), and the other, to the left, the deep tones (bass). There are two rows of keys; a lower one, consisting of long white ivory keys, and an upper one, consisting of short, black ones.

The seven natural tones; the octave and the octave-names.

The seven musical sounds, named: — *c, d, e, f, g, a, b,* are included under the term octave. The names of these seven natural notes have been given to the white keys, in the same order from left to right. The keys from the first *C* to the next *B*, from the first octave; from the second *C* to the next following *B*, the second (large) octave; from the third *c* to *b*, the third octave; from the fourth $\underline{c}$ to $\underline{b}$, the fourth octave; from the fifth $\underline{\underline{c}}$ to $\underline{\underline{b}}$, the fifth octave; from the sixth $\underline{\underline{\underline{c}}}$ to $\underline{\underline{\underline{b}}}$, the sixth octave; and from the seventh $\underline{\underline{\underline{\underline{c}}}}$ to $\underline{\underline{\underline{\underline{b}}}}$, the seventh octave,

The pupil on touching any key must be able to say to which octave it belongs. He must first, however, learn the names of the seven natural notes, and recognize them in the ascending, and then in the descending order.

Mutual position of the white and black keys.

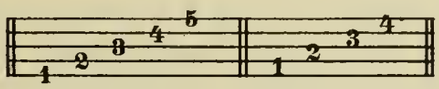
The white keys are placed at equal distances from each other. The black keys, on the contrary, are arranged in groups of two and three, each group being separated

de solche Gruppe durch zwei Untertasten getrennt ist. Die links neben den zwei Obertasten liegende Untertaste ist jedesmal ein *c*, welchem weiter hinaf *d* und *e* folgen, die links neben den drei Obertasten liegende Untertaste ist jedesmal ein *f*, welchem weiter hinauf *g*, *a*, *h* folgen.

Der Schüler hat erst sämmtliche *c*, dann *f* der ganzen Klaviatur zu suchen, darauf sämmtliche *d*, *e*, *g*, *a*, *h*, und endlich Töne ausser der Reihe anzuschlagen und zu benennen.

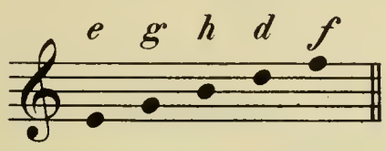
Noten.

Zur Darstellung der Töne werden besondere Zeichen, welche Noten heissen, gebraucht. Um Höhe und Tiefe der Töne zu bezeichnen, bedient man sich eines aus fünf Linien bestehenden Notensystems; ferner zweier Schlüssel, und zwar für hohe Töne (Diskantnoten) des Violinschlüssels 𝄞, für tiefe Töne (Bassnoten) des Bassschlüssels 𝄢, welche zu Anfang des Notensystems gesetzt werden. Linien und Zwischenräume zählt man von unten herauf:

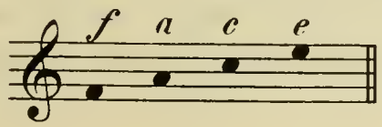


Die Noten werden sowohl auf, als auch zwischen die Linien des Notensystems geschrieben;

die auf den Linien heissen:



die in den Zwischenräumen heissen:

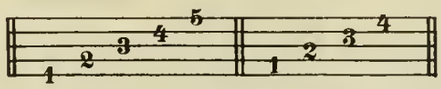


by two white keys. The name of the white key, to the left of the two black keys, is always *c*, followed by *d* and *e*; the name of the white key to the left of the three black keys is always *f*, followed by *g*, *a*, *b*.

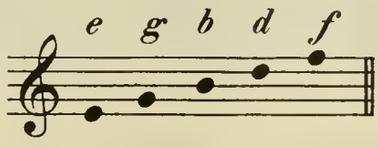
At first, the pupil will have to find on the keyboard all the keys named *c*; then all those named *f*; afterwards all the keys bearing the name of *d*, *e*, *g*, *a*, *b*; and finally he must learn to give the names of all the white keys when they are touched in any irregular order.

The notes.

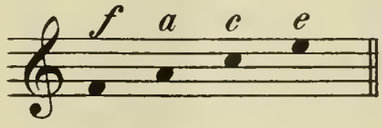
To represent the different sounds (tones) we make use of peculiar signs, bearing the term, note. According to the sound such notes represent, they are written on or between five parallel lines, forming together a staff. There are two sorts of staves, an upper and a lower one. At the beginning of each there is a peculiar sign, called the clef. The following sign 𝄞 is the treble clef, which is used on the upper staff. The bass clef 𝄢 is used on the lower staff. Lines, and the spaces between them, are counted from below thus:



The notes on the lines of the Treble clef are called:

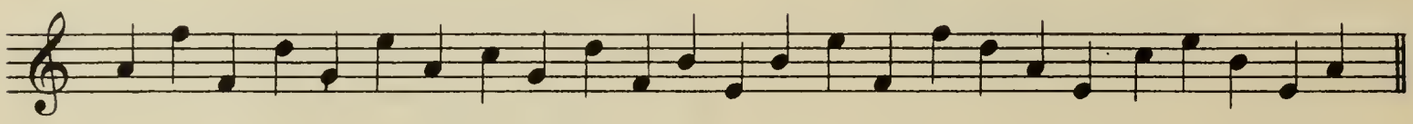


and those in the spaces:



Die Note *e* auf der ersten Linie bezeichnet die Taste *e* in der eingestrichenen Oktave. Der Schüler hat anzugeben, in welche Oktave *d* auf der vierten und *f* auf der fünften Linie, ferner, in welche Oktaven *f* im ersten, *a* im zweiten, *c* im dritten, *e* im vierten Zwischenraume gehören, und ist er darin fest, so mag er folgende Noten anschlagen und benennen:

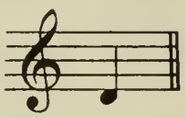
The note *e* on the first line marks the key *e* in the fourth octave. The pupil must now say to which octave *d* on the fourth line and *f* on the fifth, *f* in the first space, *a* in the second, *c* in the third and *e* in the fourth, belong. After acquiring sufficient skill he should play and name the following notes:



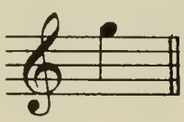
Der Strich an der Note heisst Stiel und wird bei tiefstehenden Noten hinauf-, bei hochstehenden hinabgestrichen.

Zunächst lernen wir noch kennen

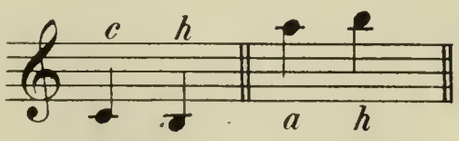
die Note *d* „unter der Linie."

 und

die Note *g* „über der Linie."



Für noch höher und tiefer liegende Noten werden Hülfslinien angewandt, es sind dies kurze Striche durch Note und Stiel, sogenannte Kopfstriche.



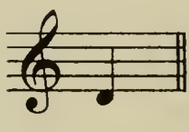
Abtheilung der Noten in Takte.

Ein Takt ist eine regelmässig wiederkehrende Zeitabtheilung in der Musik. Jedes Musikstück wird in Takte abgetheilt durch Striche, welche das Liniensystem senkrecht

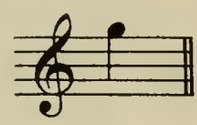
The vertical line attached to the note-head is the stem, and is turned up or down according as the note lies low or high.

The pupil next learns

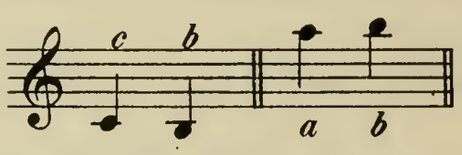
the note *d* "below the upper staff;"

 and

the note *g* "above it."



To accommodate notes which are above and below the staves, lines are used, called "leger-lines," which are drawn through their heads or stems.



The bar.

Every piece of music is divided into equal portions of time, by bars drawn vertically through the staff. Each portion is styled a "measure," or "bar." The value of each is called the "time."

durchschneiden; diese Striche heissen Taktstriche. Am Anfang eines Musikstückes, gleich nach dem Schlüssel, wird angegeben, wie viel Viertel in den Takten enthalten sein sollen: Zwei Viertel durch die Bruchziffer $\frac{2}{4}$; drei Viertel durch $\frac{3}{4}$; vier Viertel jedoch durch das Zeichen **C**.

Die oben gelernten Noten, schwarze Köpfe mit Stiel, sind Viertel oder Viertelnoten.

Das Zeichen ‖ theilt ein Musikstück in Abschnitte; letztere werden wiederholt, wenn noch Punkte vor dem Zeichen :‖ stehen.

Bei den nun folgenden kleinen

Finger-Uebungen

sehe man auf richtige Hand- und Fingerstellung, sowie darauf, dass die Finger nicht einknicken; der Anschlag soll nur durch Hebung der Finger erfolgen. Arme und Hände dürfen einen unmittelbaren Einfluss darauf nicht haben.

Die Viertel sind mit scharfer Aussprache laut zu zählen, das erste Viertel jedes Taktes zu betonen und jede Wiederholung, zunächst für die rechte Hand allein, 16 mal zu spielen.

At the beginning of every piece of music, immediately after the clef, there is a sign, shewing how many quarter notes, etc., are included between the bars. Two-fourths are marked by the fractional number $\frac{2}{4}$; three-fourths, by $\frac{3}{4}$; four-fourths, or common time, by the letter **C**, or $\frac{4}{4}$.

The notes given on the preceding page are fourths (quarter notes).

By the following sign ‖ (double-bar) the chief divisions of a piece of music are indicated. Dots put before the bar :‖, shew that the previous division is to be repeated.

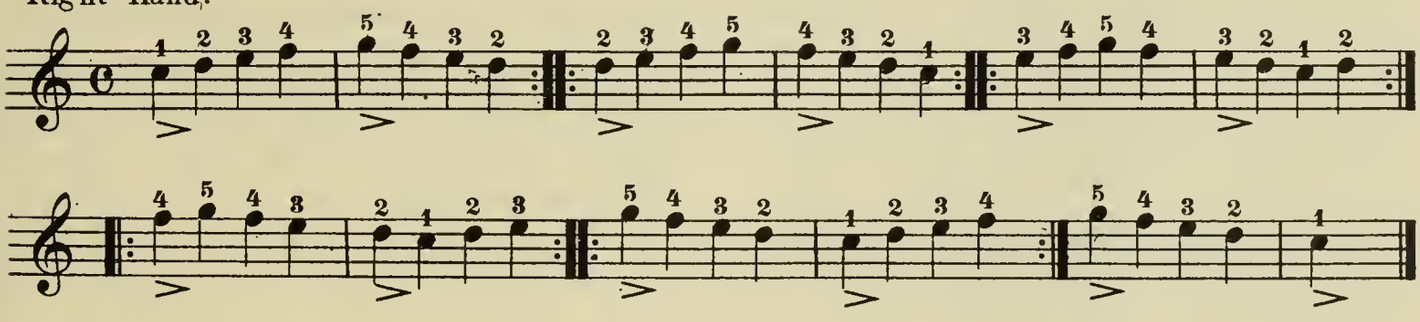
In the following short

Five-finger Exercises

particular attention should be paid to the proper position of the hands and fingers Each note should be struck by simply raising and depressing the fingers, one by one. The arms and hands should take no part in their motions.

The quarter-notes should be counted with a firm and distinct voice. The first quarter of each measure is accented. Every exercise should be repeated at least sixteen times. The right hand practises its part first.

Right Hand.



Dieselben Uebungen lasse man nun 1 Oktave tiefer mit der linken Hand spielen, wozu der Schüler den Fingersatz jetzt selbst finden wird. Darauf werden sie mit beiden Händen zugleich gespielt, wobei auf präcises Zusammenschlagen der Oktaven zu achten ist.

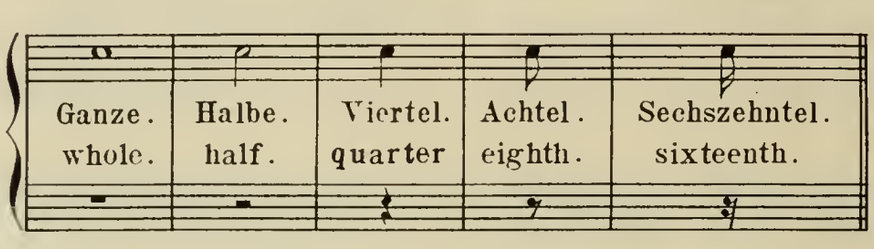
The pupil will then play the same exercises with the left hand, one octave lower; finding out the fingering himself. Finally, he will play them with both hands together. Attention should be paid to the execution, that the hands play their notes simultaneously, or exactly together.

Gestalt der Noten und Pausen.

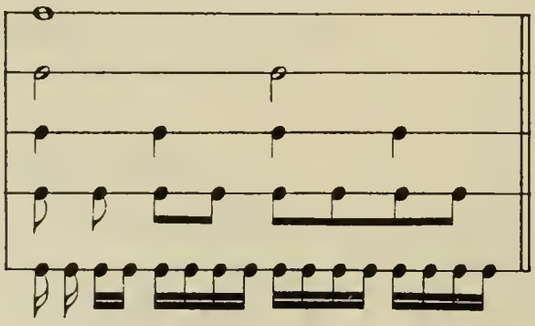
Nach Massgabe der Dauer werden Noten (Tonzeichen) und Pausen (Schweigezeichen) durch ihre äussere Gestalt unterschieden.

The different Shapes of the Notes and rests

indicate their relative duration or length. These forms must be carefully distinguished.



Auf 1 ganze Note kommen 2 Halbe oder 4 Viertel oder 8 Achtel oder 16 Sechszehntel.



A whole note is equal to two half-notes, or four quarter-notes, or eight eighth-notes. or sixteen sixteenths (semiquavers.)

Auf 1 Halbe kommen folglich 2 Viertel oder 4 Achtel; auf 1 Viertel; 2 Achtel oder 4 Sechszehntel; auf 1 Achtel: 2 Sechszehntel, u. s. w.

Hence one half is equal to two quarters or four eighths; two eighths are equal to four sixteenths; one eighth is equal to two sixteenths.

Stücke mit beiden Händen.

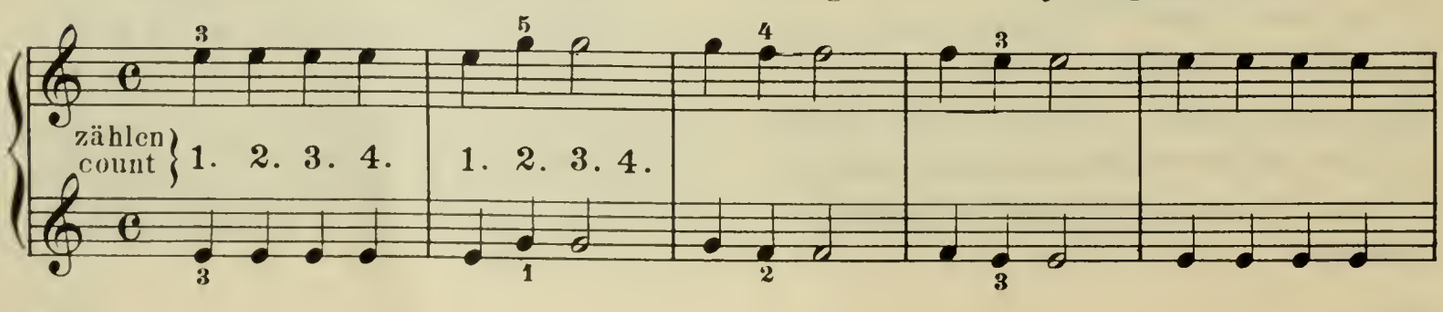
Die beiden Systeme, deren Noten zu gleicher Zeit gespielt werden sollen, sind durch eine Klammer zusammengezogen; die fünf oberen Linien heissen Diskantsystem, die fünf unteren Basssystem. Im Zweivierteltakt und Dreivierteltakt ist stets das erste Viertel zu betonen, im Viervierteltakt jedoch das erste und dritte Viertel, im Sechsachteltakt das erste und vierte Achtel.

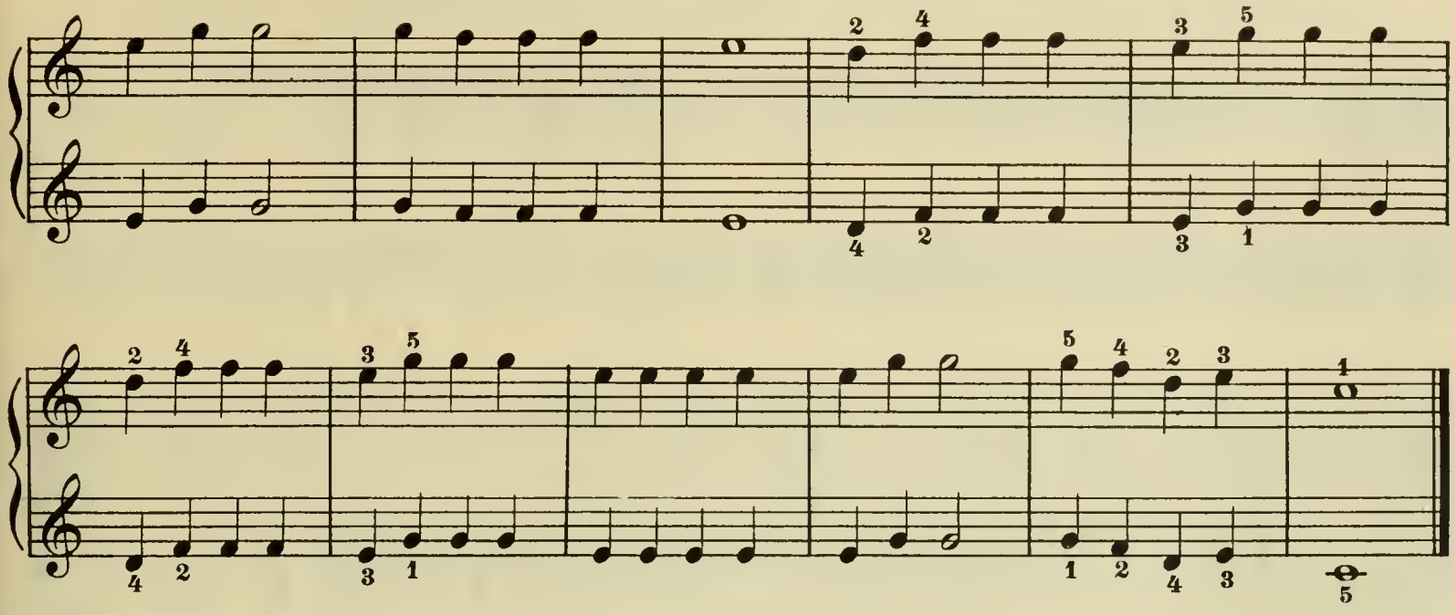
Pieces for two hands.

When two staves are joined by a brace, the notes upon them are played together. In "two-four" and "three-four" time, the first fourth is to be accented. In common time, both the first, and the third fourth. In six-eight time the first and the fourth eighth should be accented.

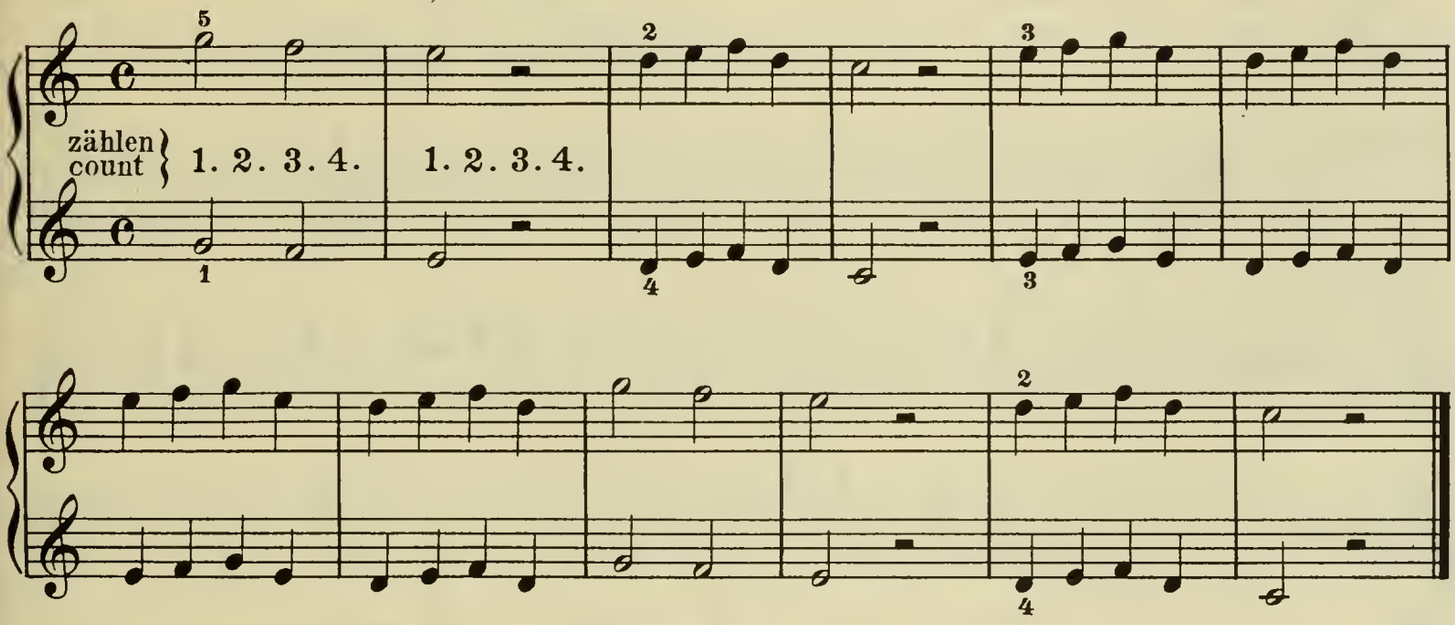
Lied. „Mädchen, warum weinest du?

Song. "Maiden, why weepest thou?"

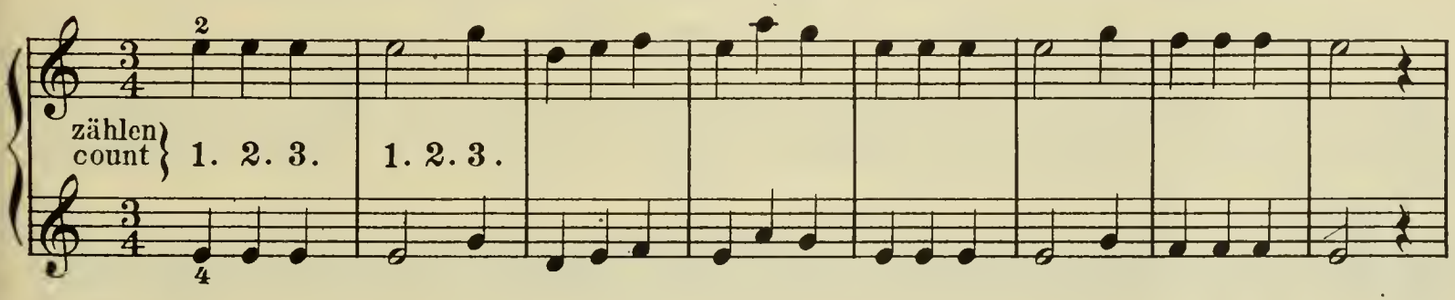


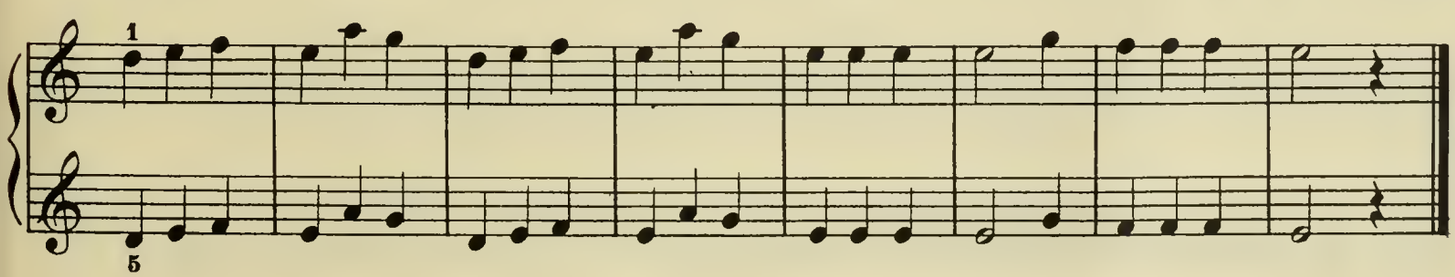


Kinderlied. „Summ, summ, summ, Bienchen, summ herum.“ | Child's Song. “Buzz, buzz, buzz, little bee.”

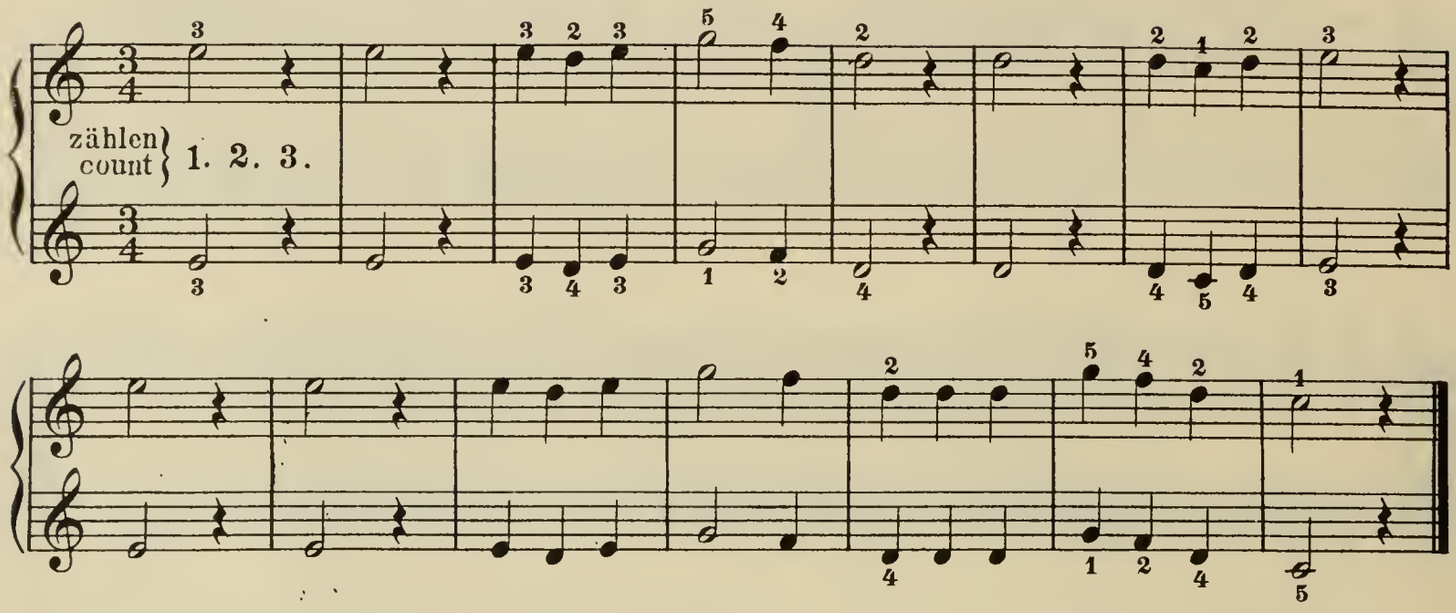


Lied. „Muss ich schon sterben, bin noch so jung, so jung.“ | SONG. “Must I die.”





Lied. „Du, du liegst mir im Herzen." | Song. "Thou, thou, dwell'st in this bosom."



Uebungen.

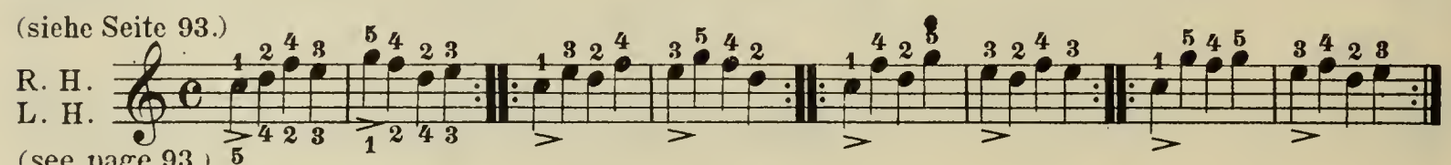
Linke Hand 1 Oktave tiefer, das 1. Viertel jedes Taktes zu betonen. Wiederholung 4 mal.

Exercises.

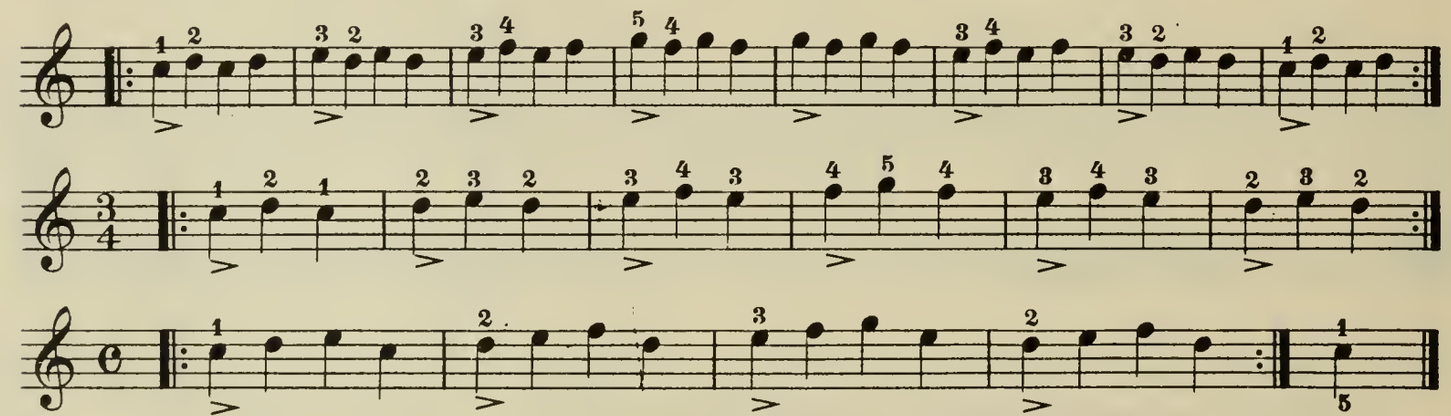
The left hand plays one octave lower. The first quarter of each measure is accented. Repeat four times each exercise.

(siehe Seite 93.)

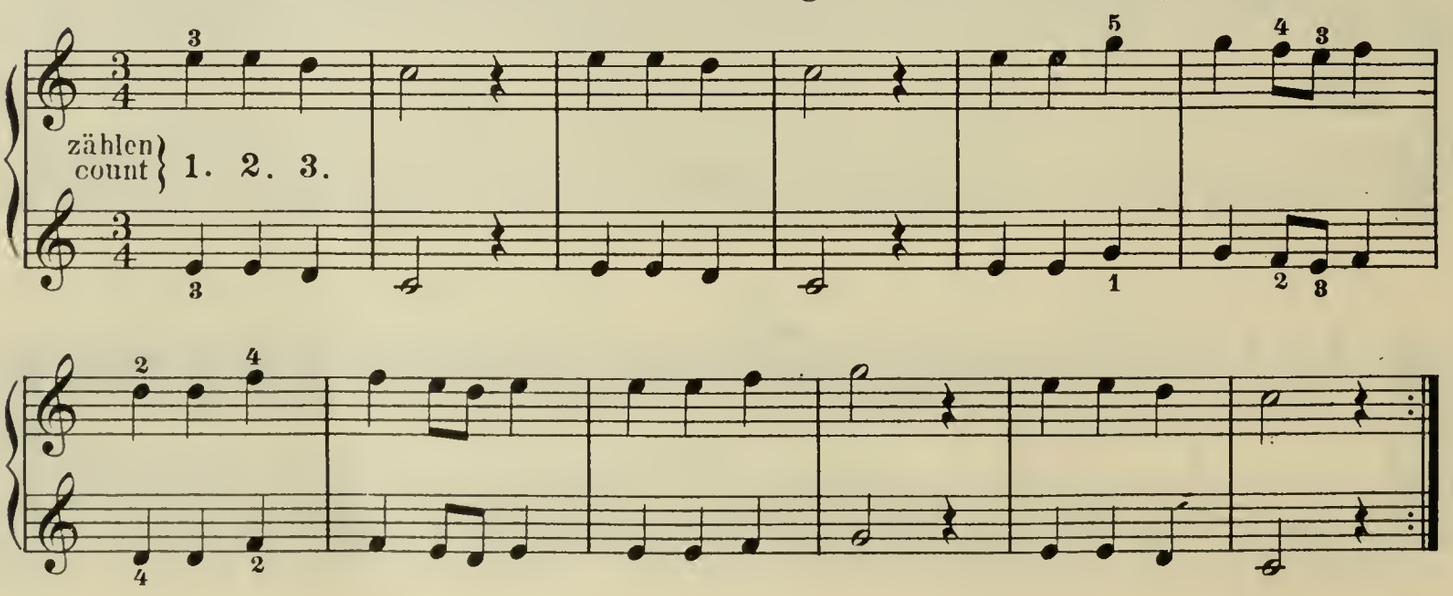
R. H.
L. H.



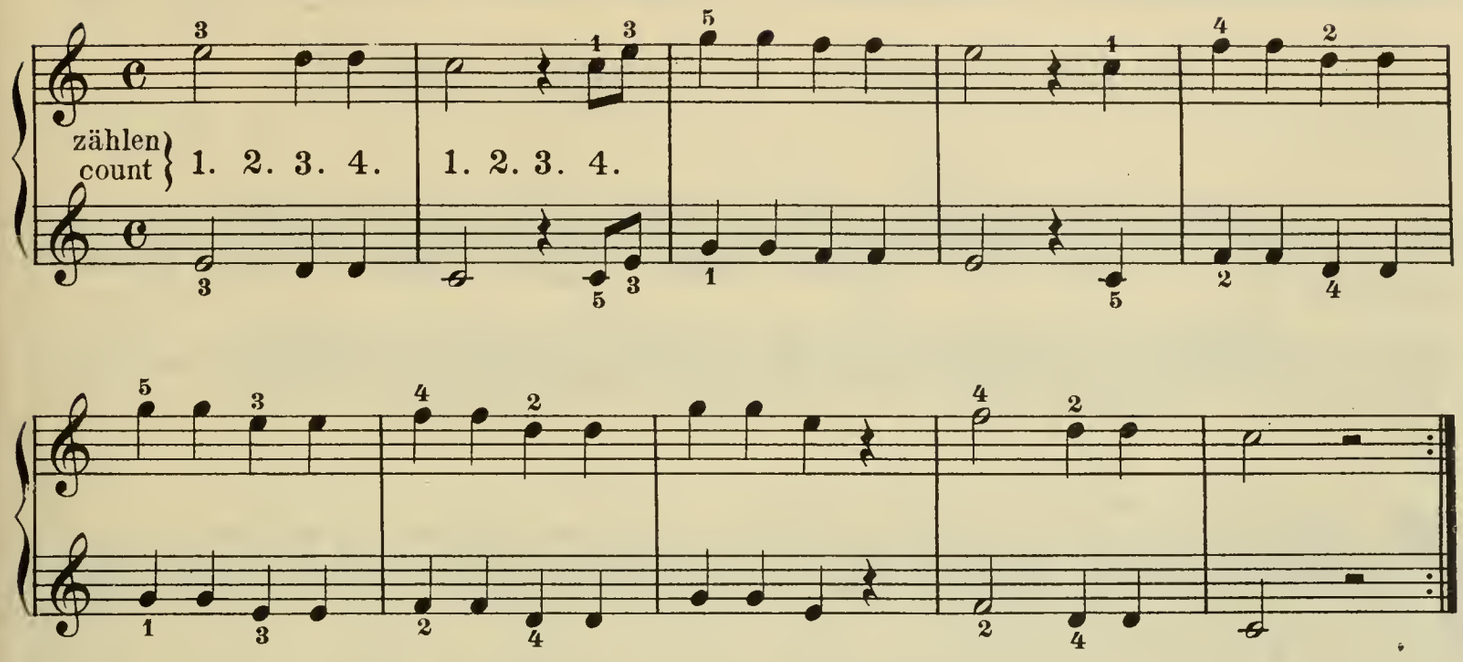
(see page 93.)



Lied. „Winter, ade! Scheiden thut weh." | Song. "Winter, adieu, parting is pain."

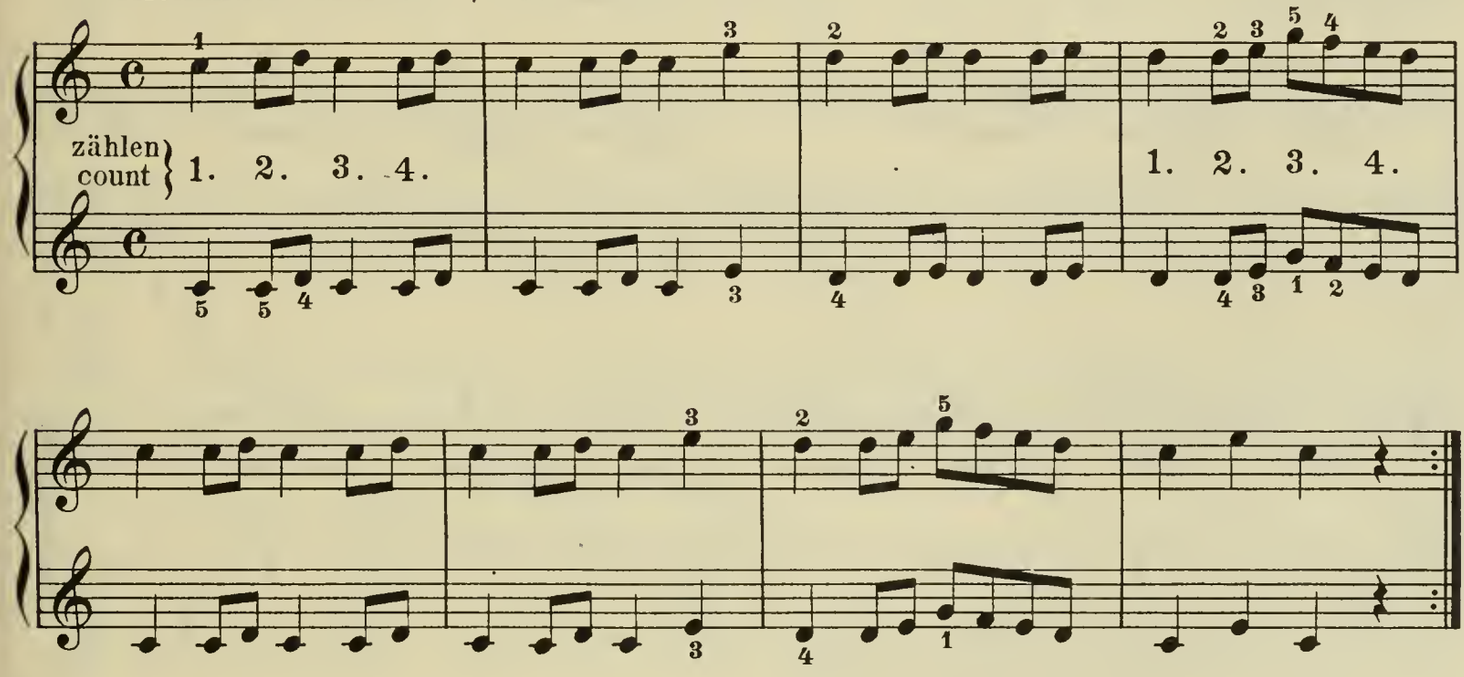


Kinderlied. „Schlaf, Kindchen, schlaf.“ | Child's Song. "Sleep, child, sleep."



Alexander-Marsch. | Alexander March.

L. de PERSUIS.

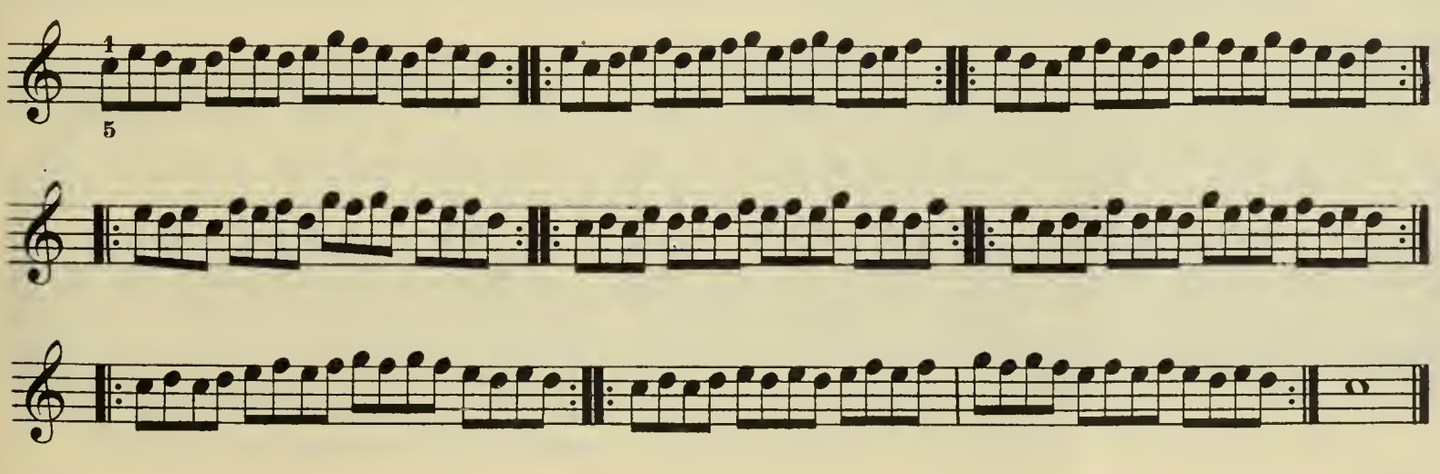


Uebungen:

Linke Hand 1 Oktave tiefer, jede Wiederholung 4 mal.

Exercises.

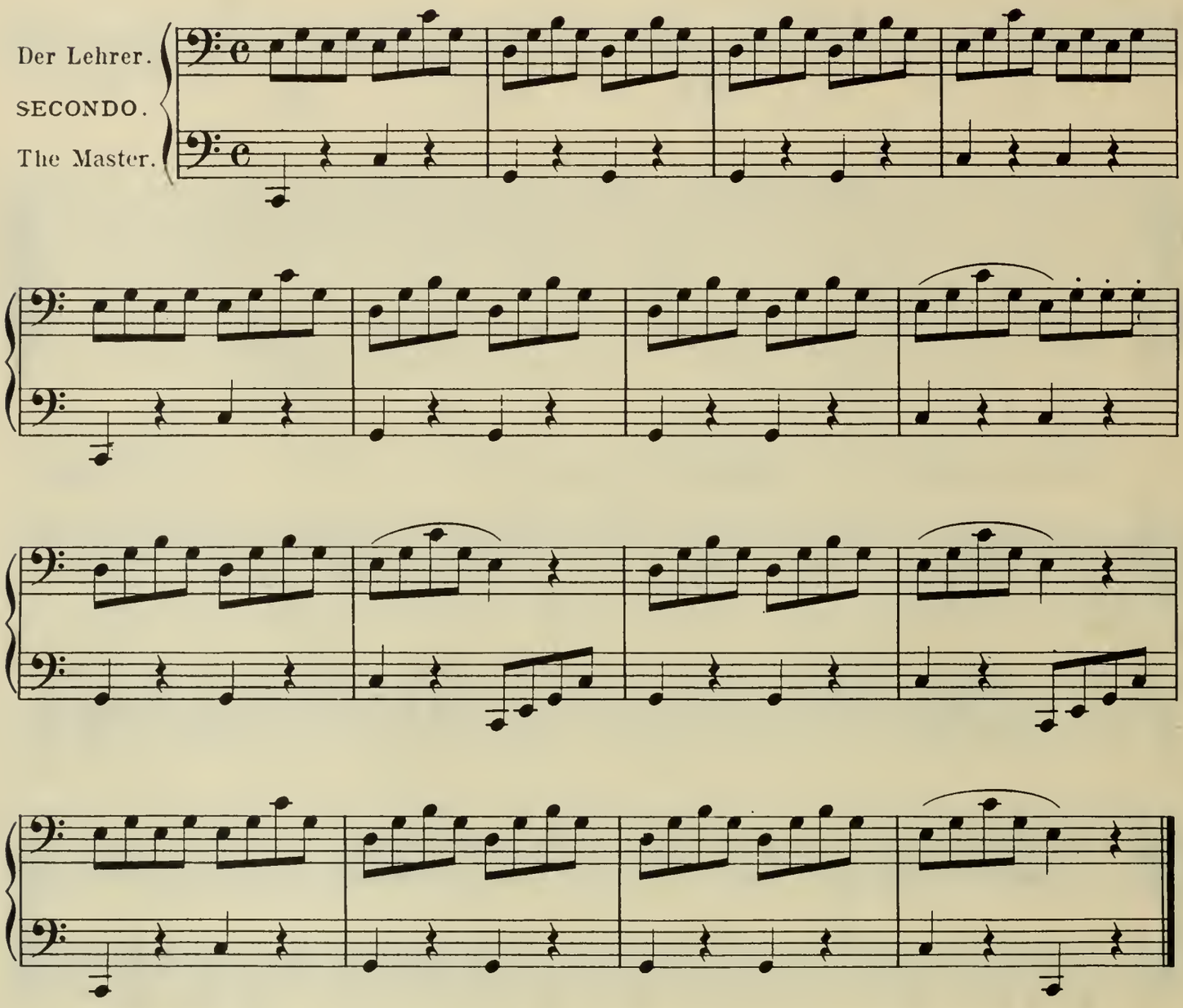
The left hand plays one octave lower. Each exercise is to be repeated four times.



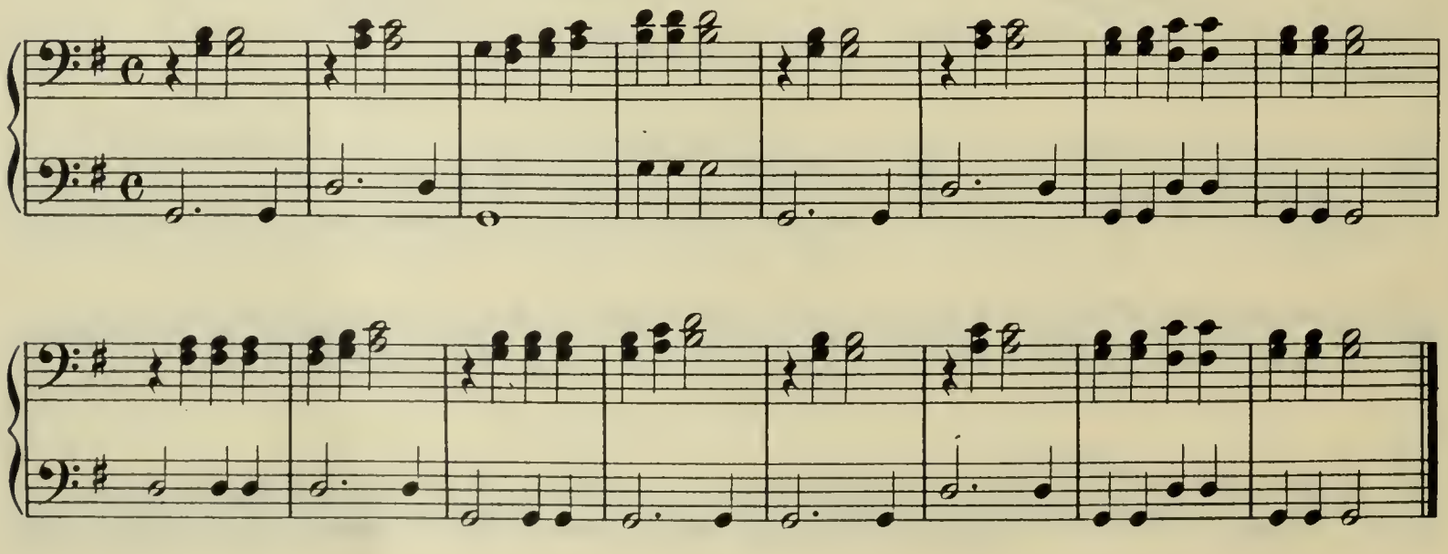
Funfzehn Stücke zu vier Händen. | Fifteen Duets or Pieces for four hands.

1. Die Mühle am Bach. | The mill on the brook.

W. TSCHIRCH.



2. Volksweise. „Alles neu macht der Mai."
"May makes all things new."



Funfzehn Stücke zu vier Händen.

Fifteen Duets or Pieces for four hands.

1. Die Mühle am Bach.

The mill on the brook.

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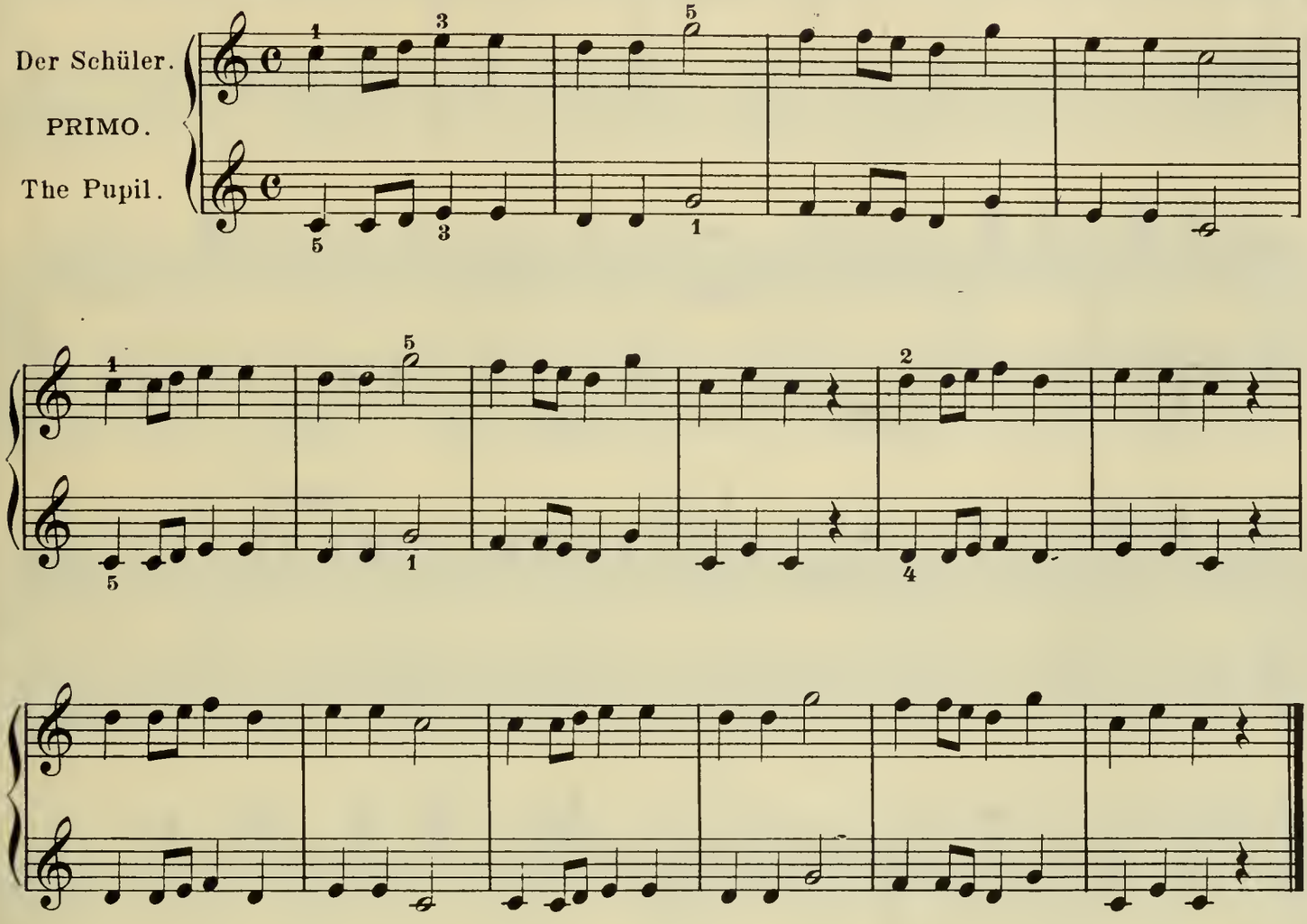

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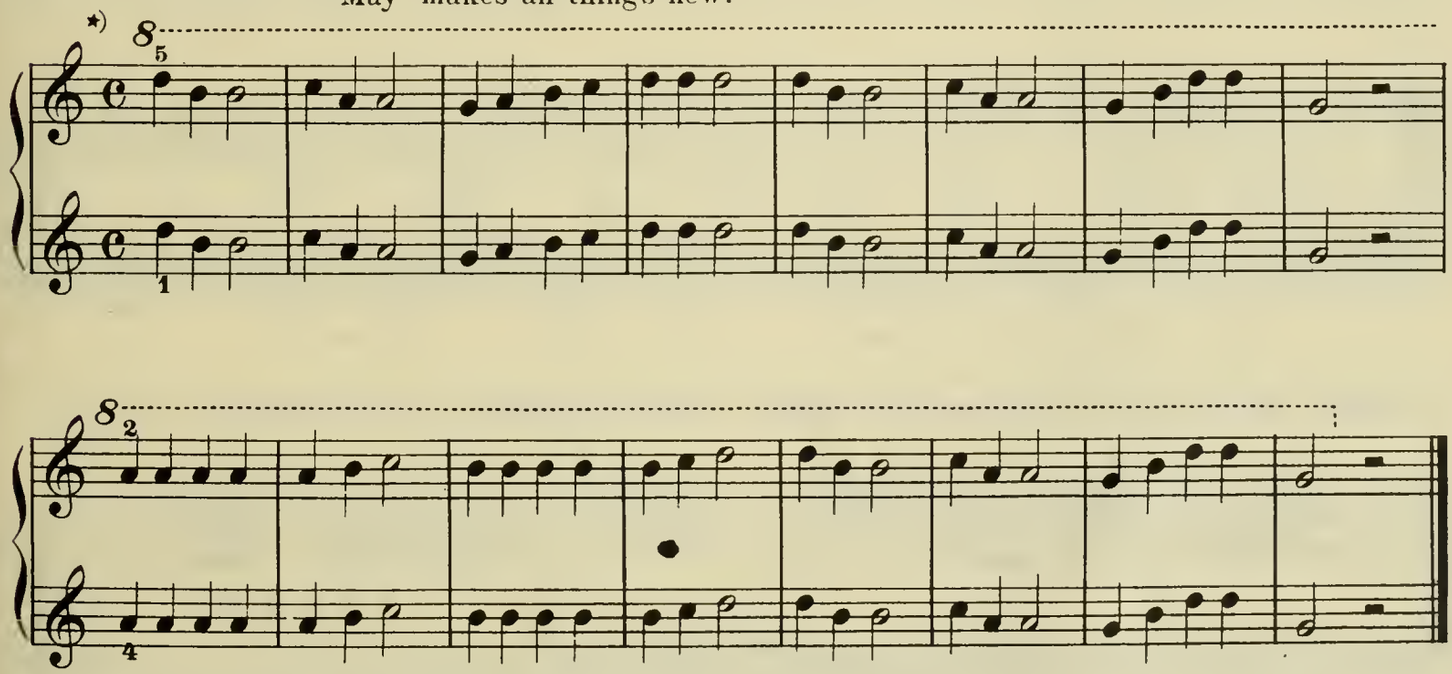
"May makes all things new."



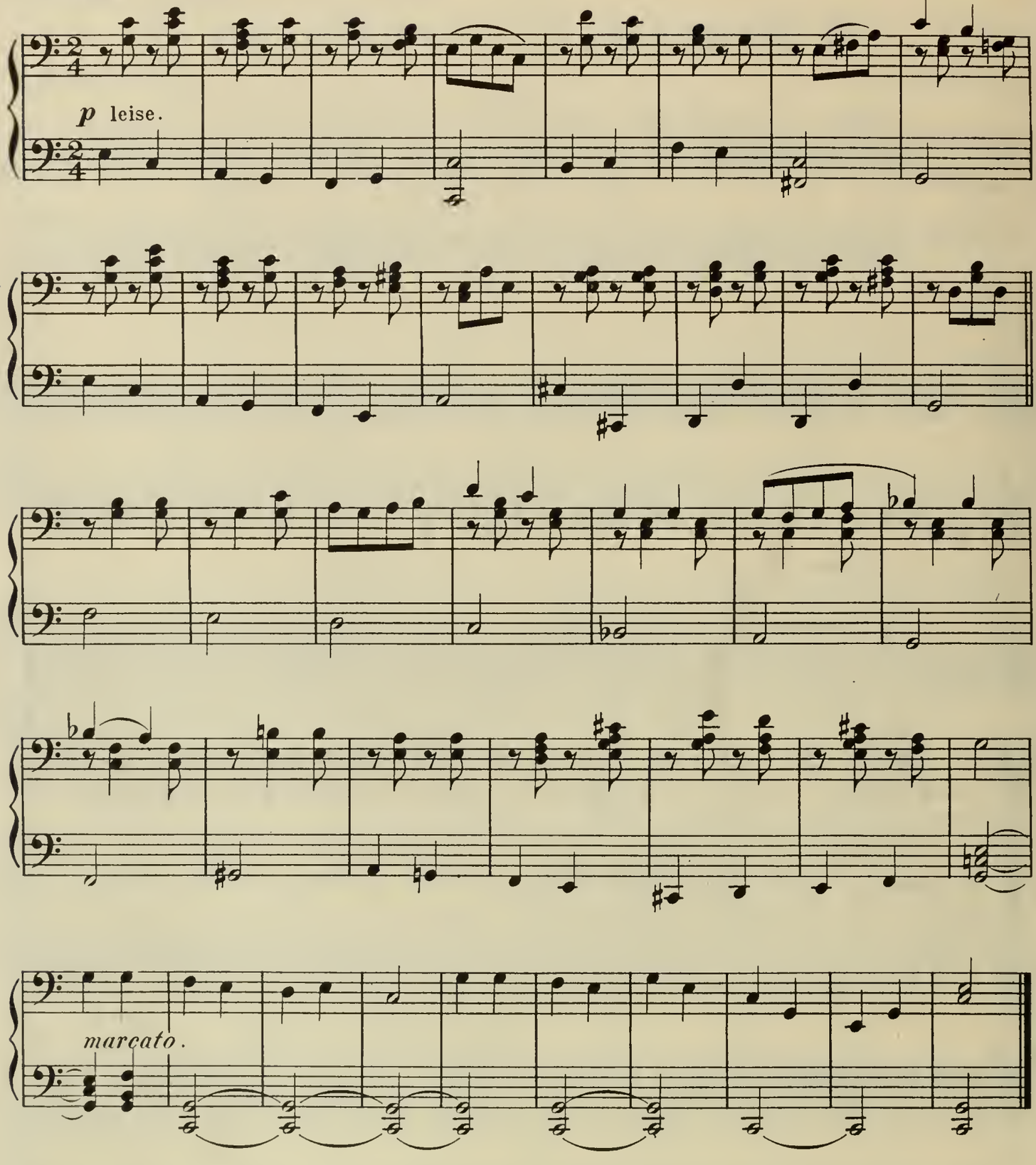
*) Oktave höher bis Ende dieses Zeichens 8----.

The right hand plays one octave higher as far as this sign 8---- extends.

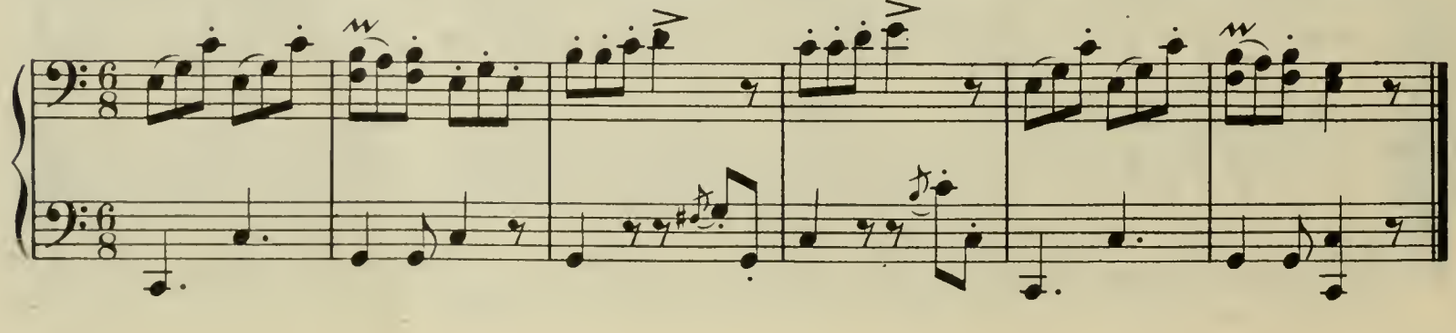
3. Das Schaukelpferd. | The Rocking-horse.

Munter. Vivace.

R. KLEINMICHEL.



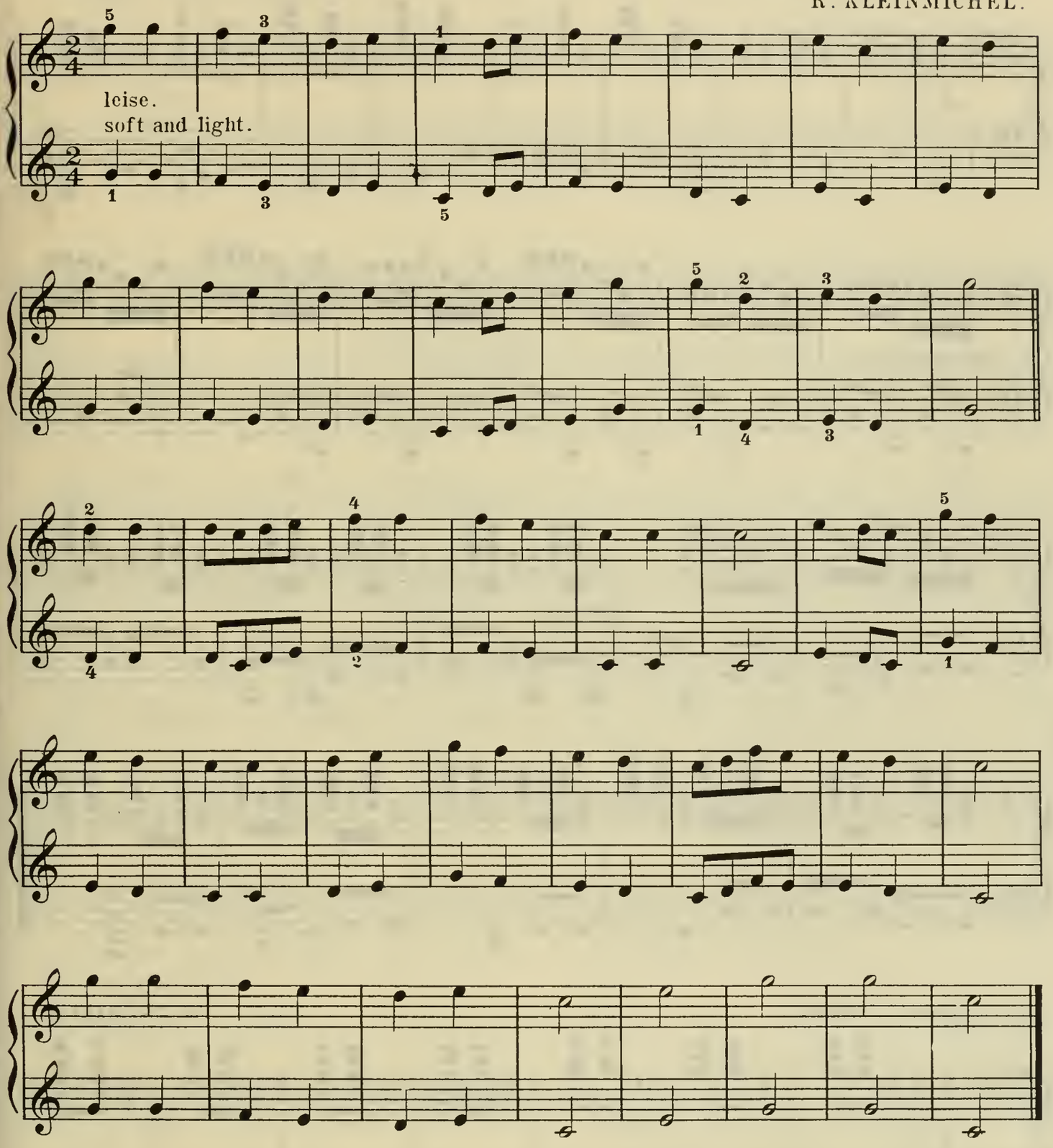
4. Lied. „Kukuk, kukuk, ruft's aus dem Wald." | Song. "Cuckoo, cuckoo, calls from the wood."



3. Das Schaukelpferd. | The Rocking-horse.

Munter: Vivace. Lively.

R. KLEINMICHEL.



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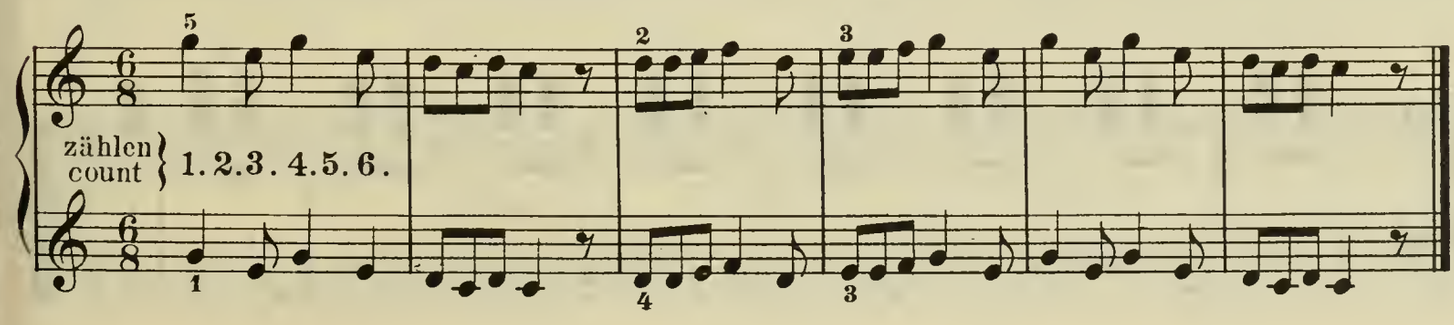
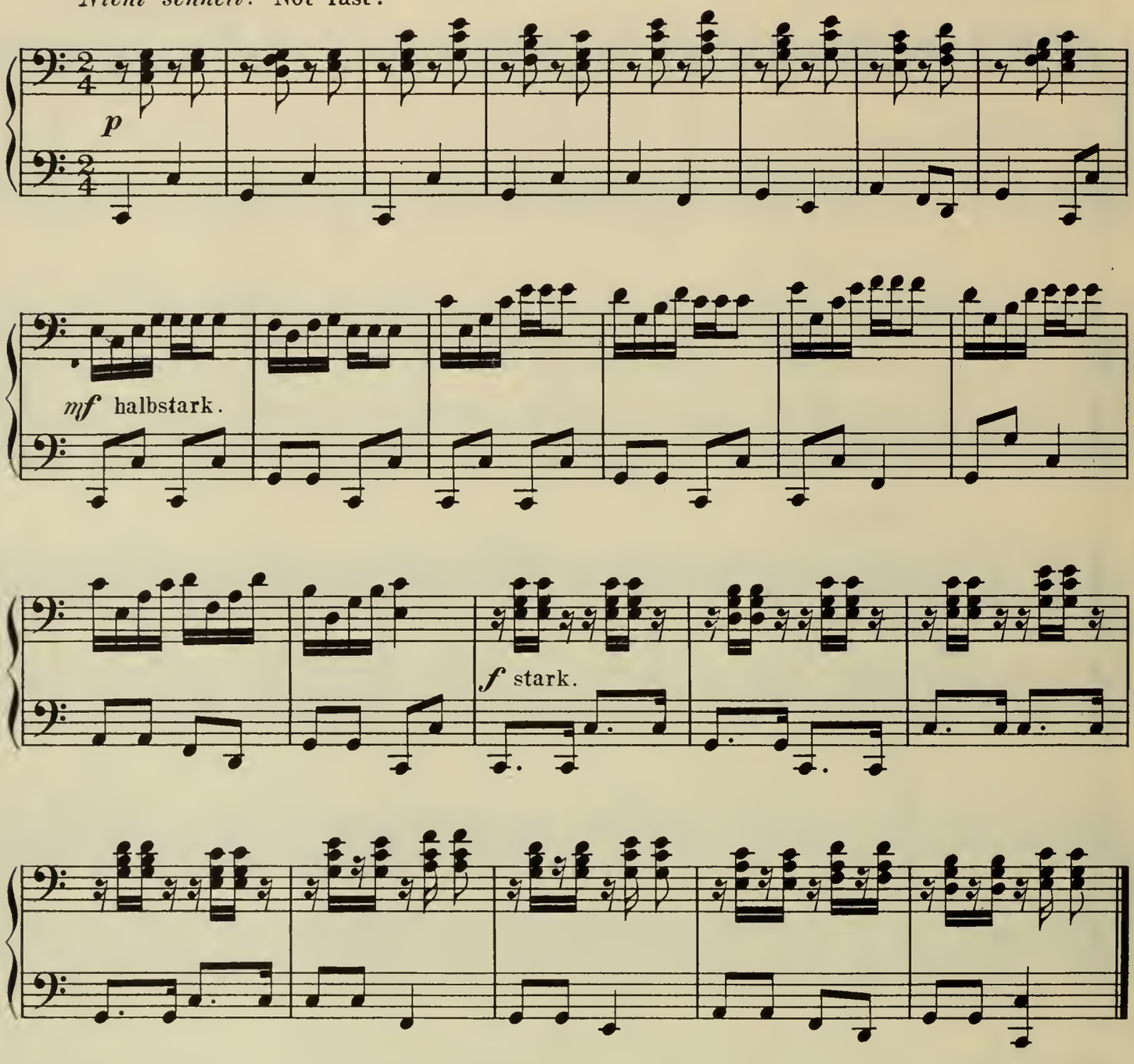
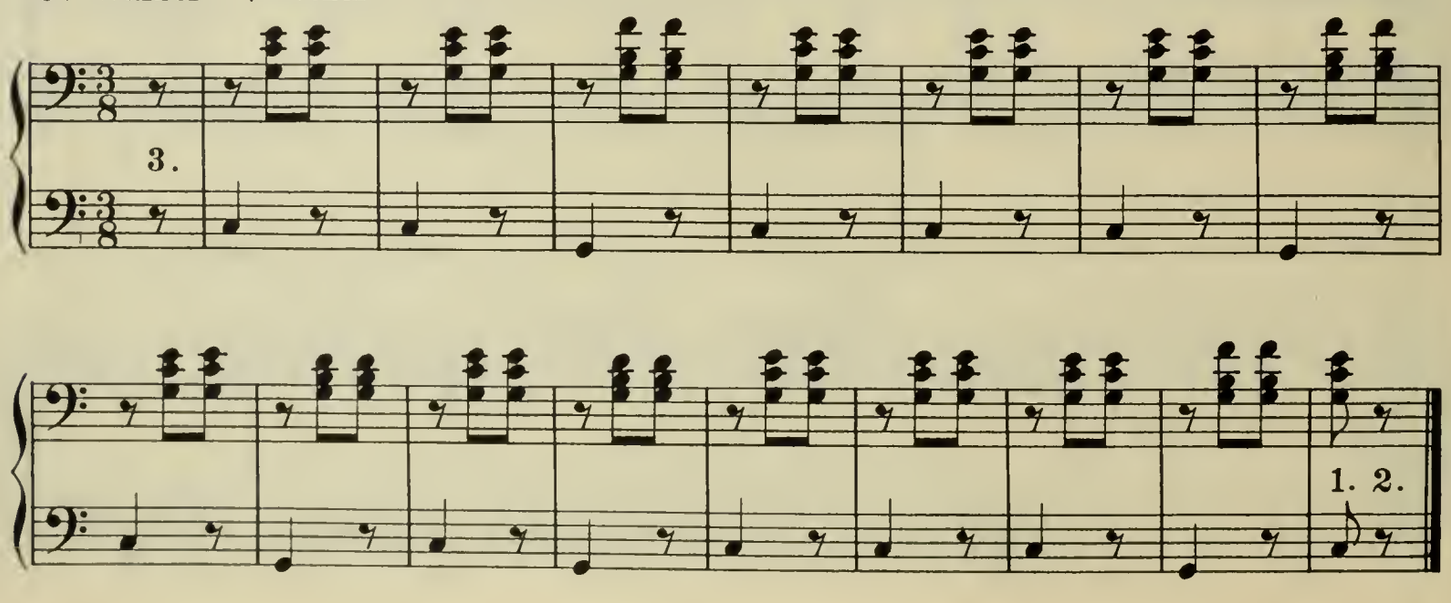


5. Kinderspiel. „Thaler, Thaler, du musst wandern." | Child's play.

Nicht schnell. Not fast.

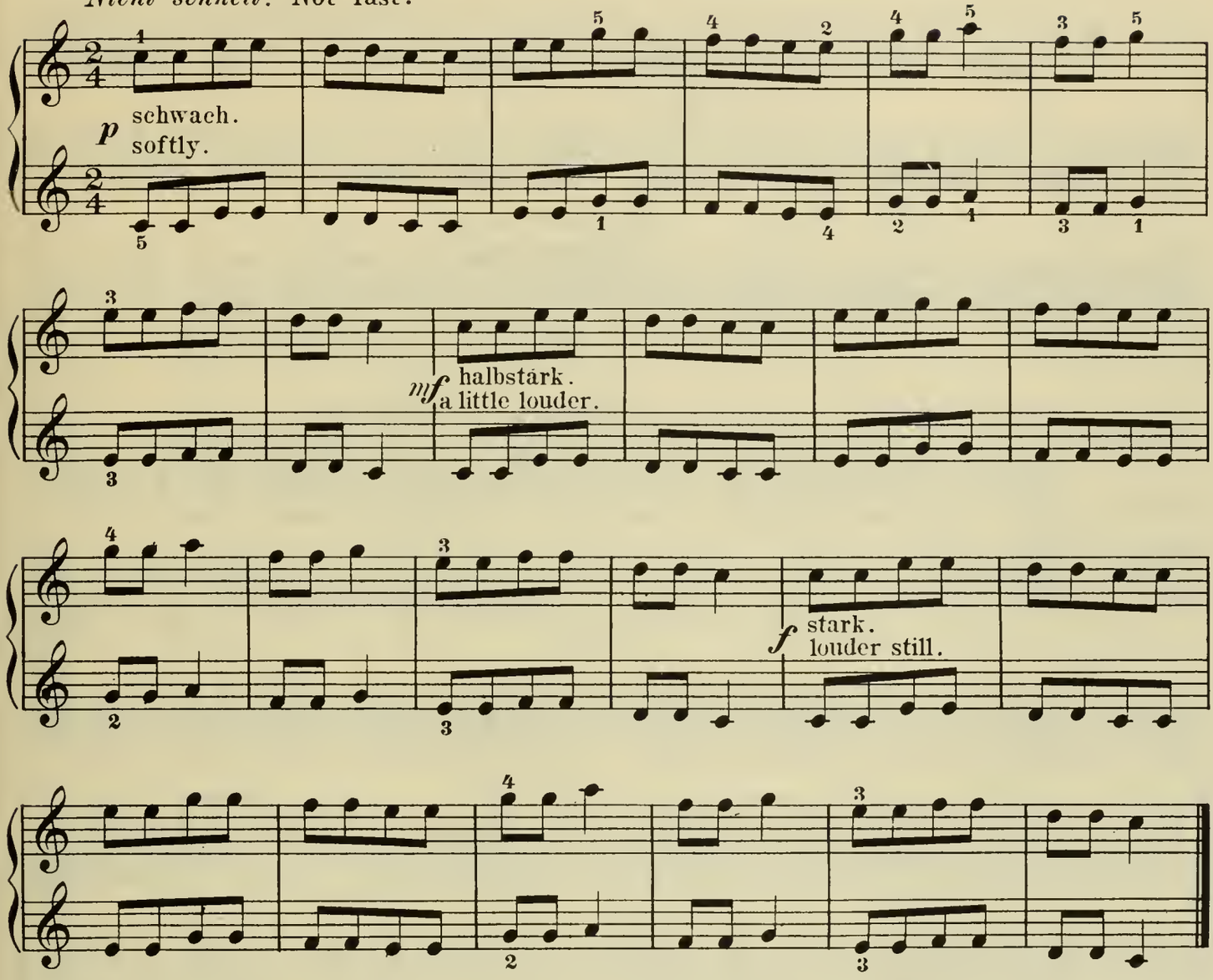


6. Walzer. | Waltz. W. TSCHIRCH.



5. Kinderspiel. „Thaler, Thaler, du must wandern." | Child's play.

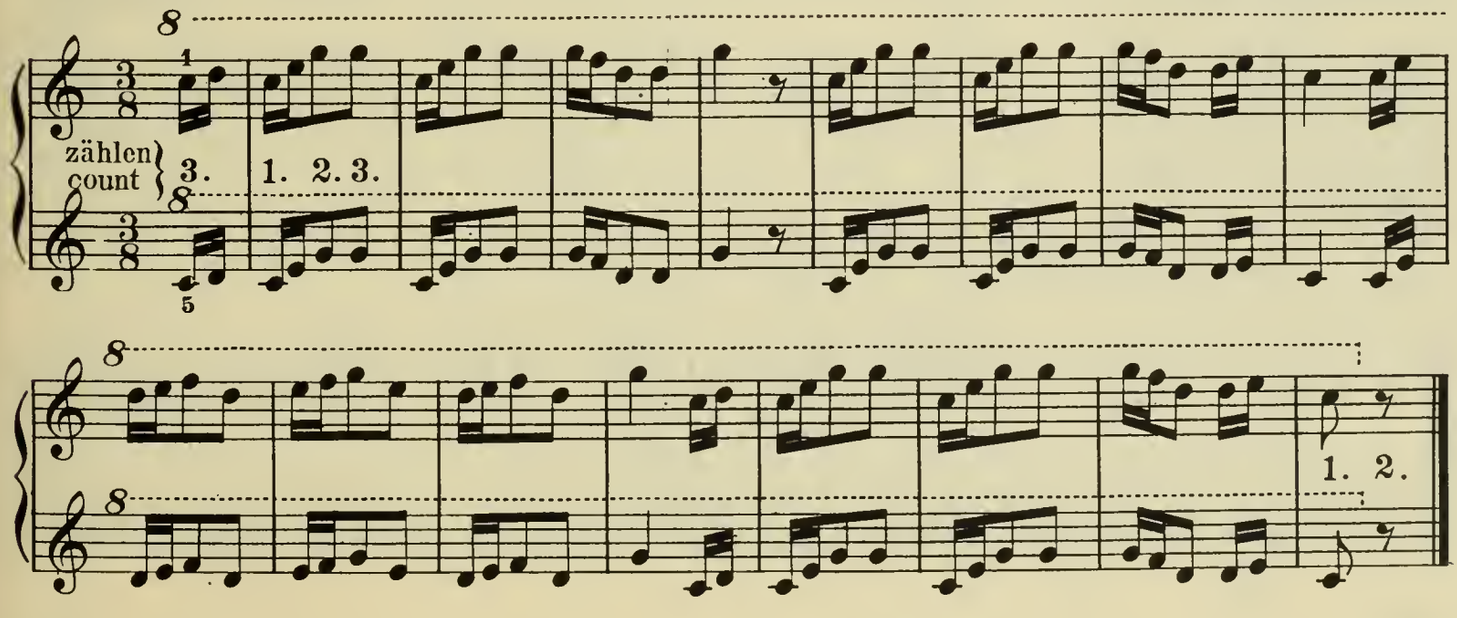
Nicht schnell. Not fast.



Viele Stücke fangen nur mit einem Theile des vollen Taktes, dem sogenannten Auftakt an, welcher durch den letzten Takt des Stückes ergänzt wird.

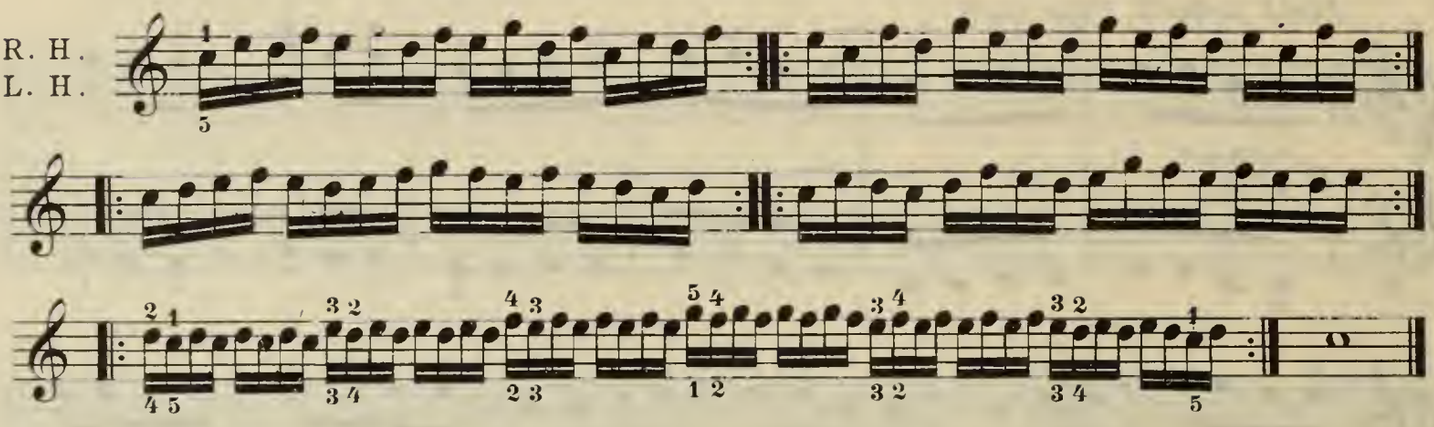
It frequently happens that the first bar is incomplete as to the number of beats. The final bar supplies the deficiency.

6. Walzer. | Waltz. W. TSCHIRCH.



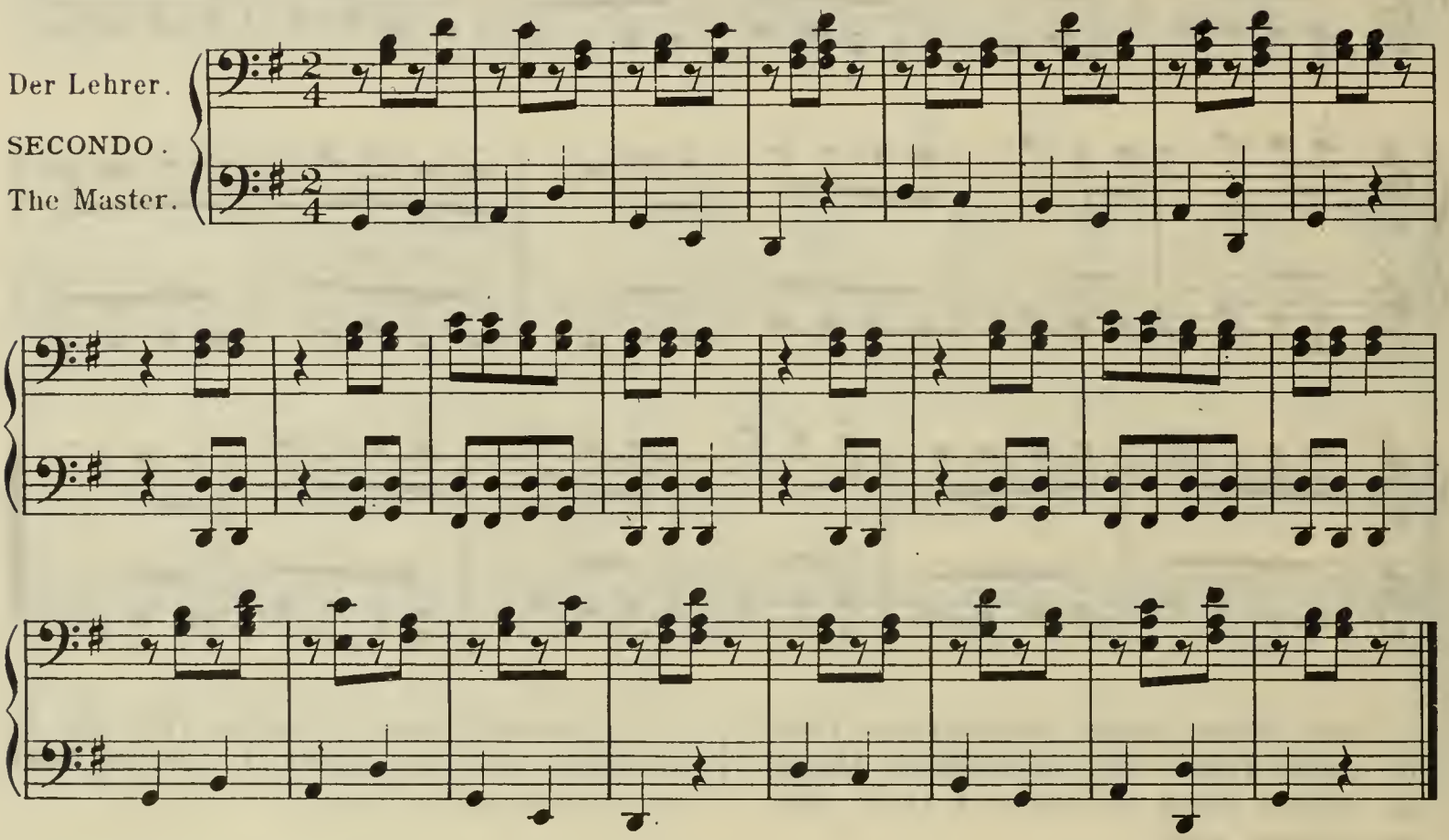
Uebungen. Jede Wiederholung 8 mal. (siehe Seite 301.) | **Exercises.** To be repeated eight times. (see page 301.)

R. H.
L. H.



7. Kinderspiel. „Ringel, Ringel, Reihe." | Child's play.

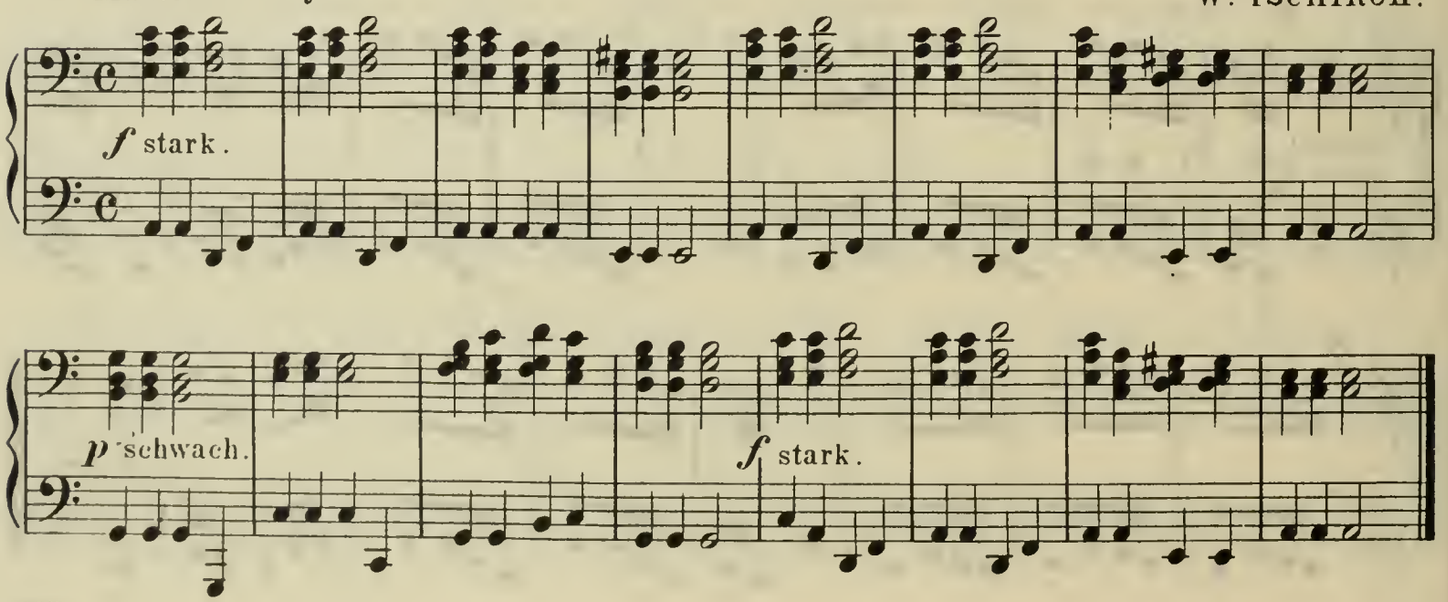
Der Lehrer.
SECONDO.
The Master.



8. Türkischer Marsch. | Turkish March.

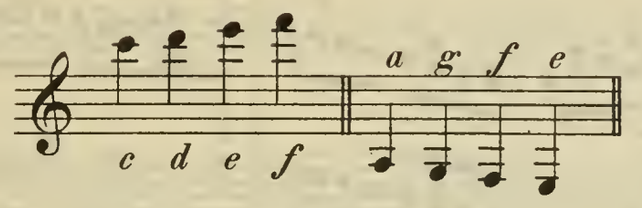
Munter. Lively.

W. TSCHIRCH.

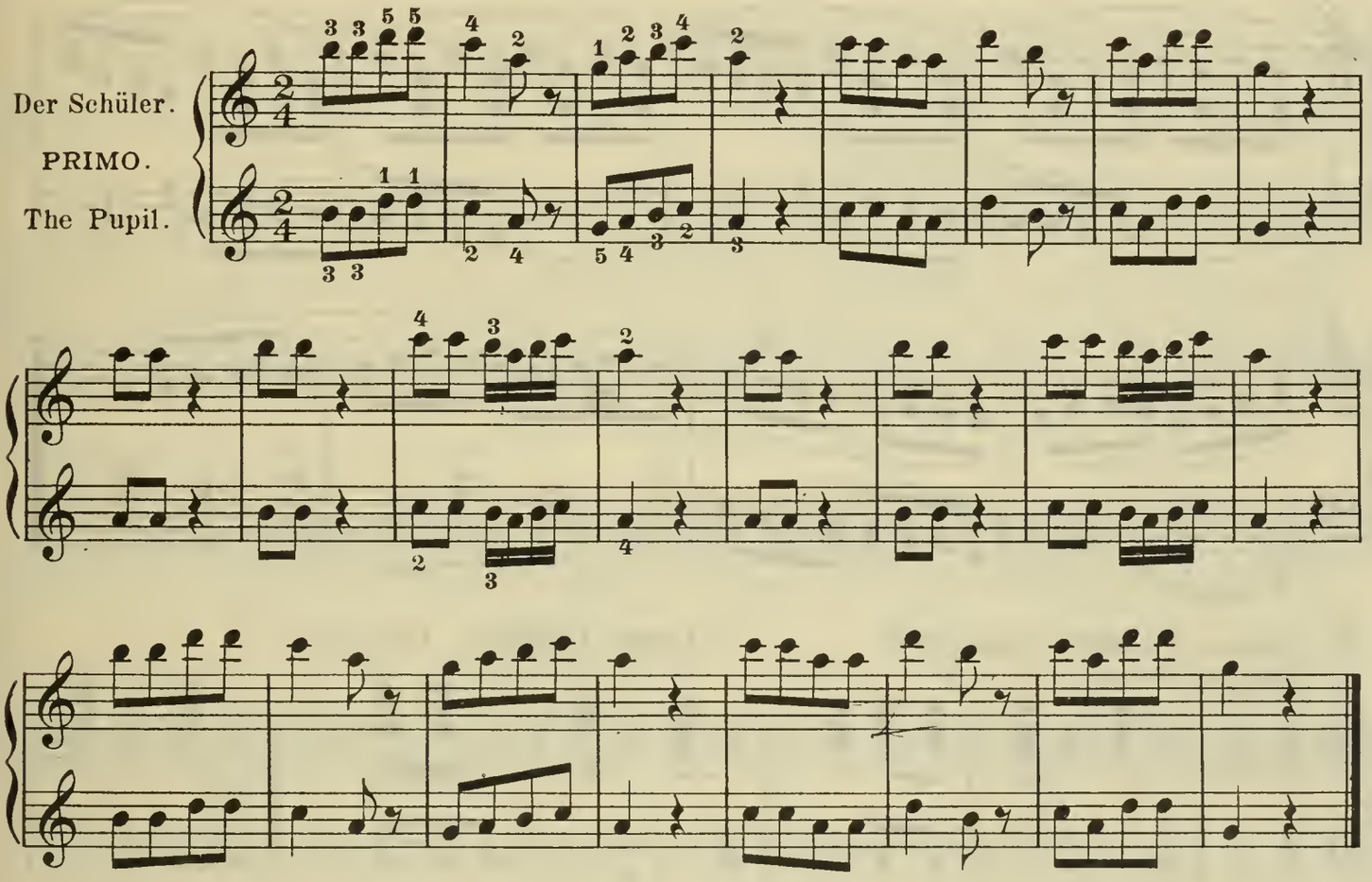


Zunächst sind noch einige höhere und tiefere Noten zu merken.

Now a few more notes above and below the five lines of the upper staff may be learned.

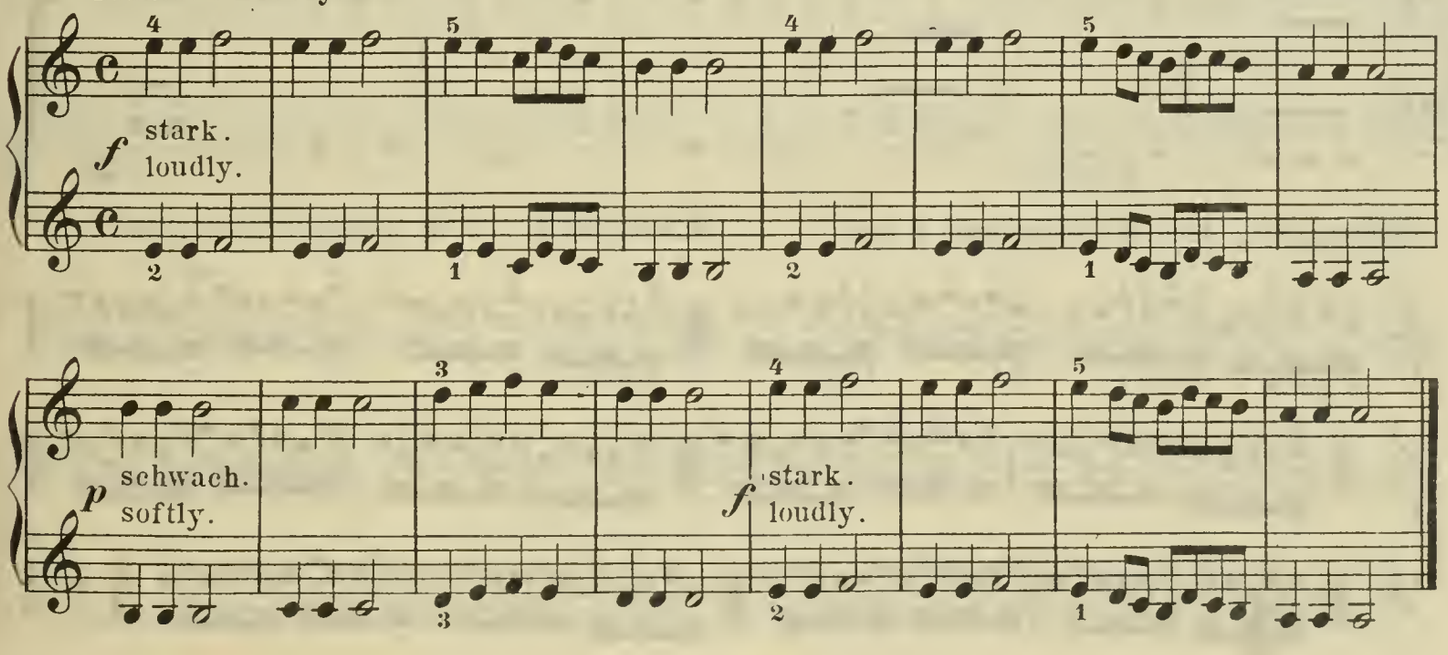


7. Kinderspiel. „Ringel, Ringel, Reihe." | Child's play.



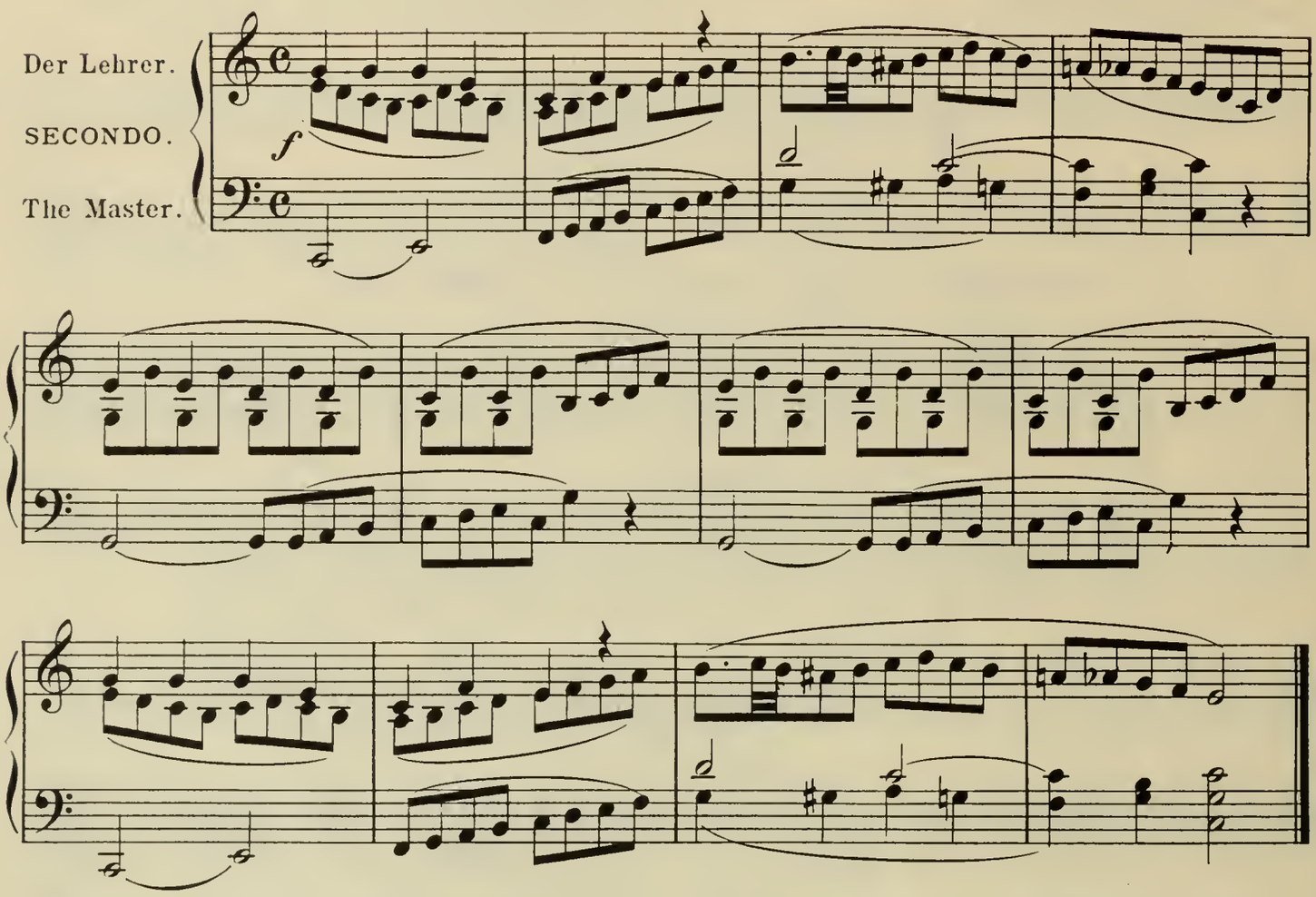
8. Türkischer Marsch. | Turkish March.

Munter. Lively. W. TSCHIRCH.



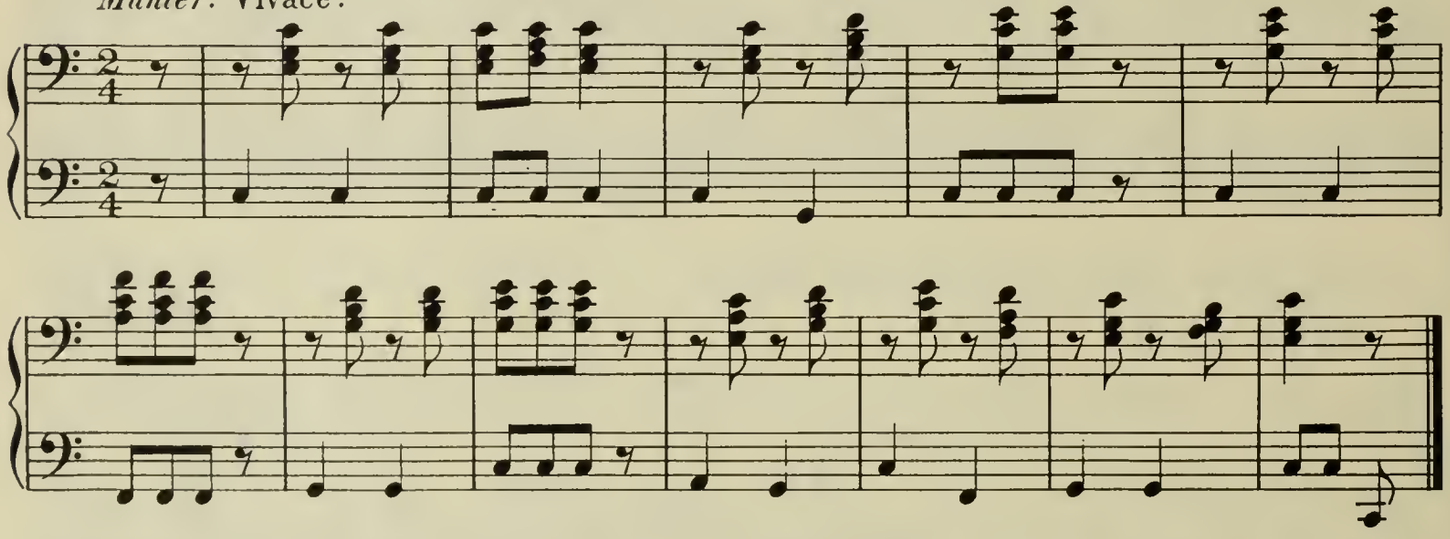
9. Das A B C. Nach einer alten französischen Ariette. | The A B C. From an old French air.

Der Lehrer.
SECONDO.
The Master.

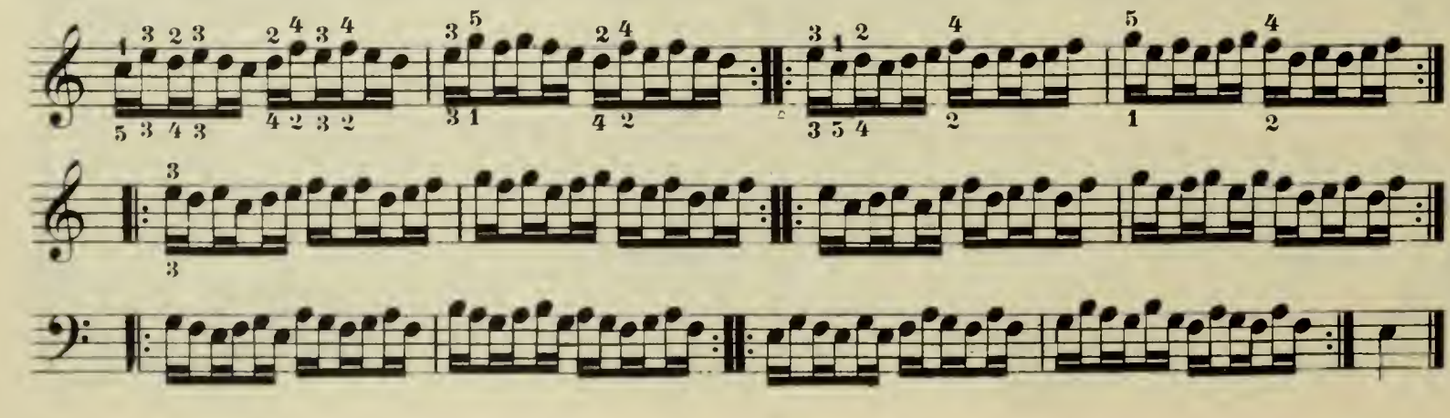


10. Gänse-Cantate. Kinderlied. | Goose-Cantata. Child's play.

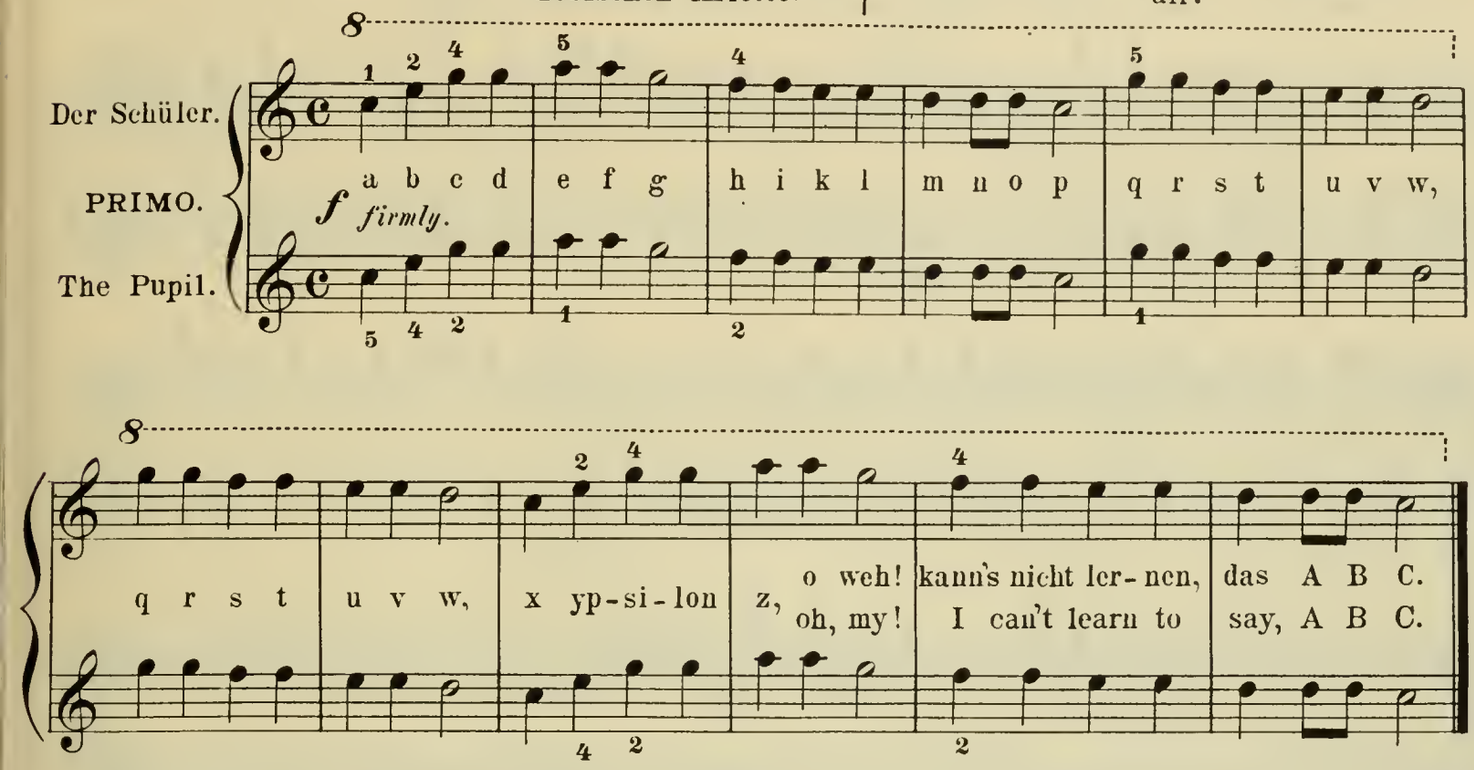
Munter. Vivace.



Uebungen. Jede Wiederholung 8 mal. | Exercises. To be repeated eight times.

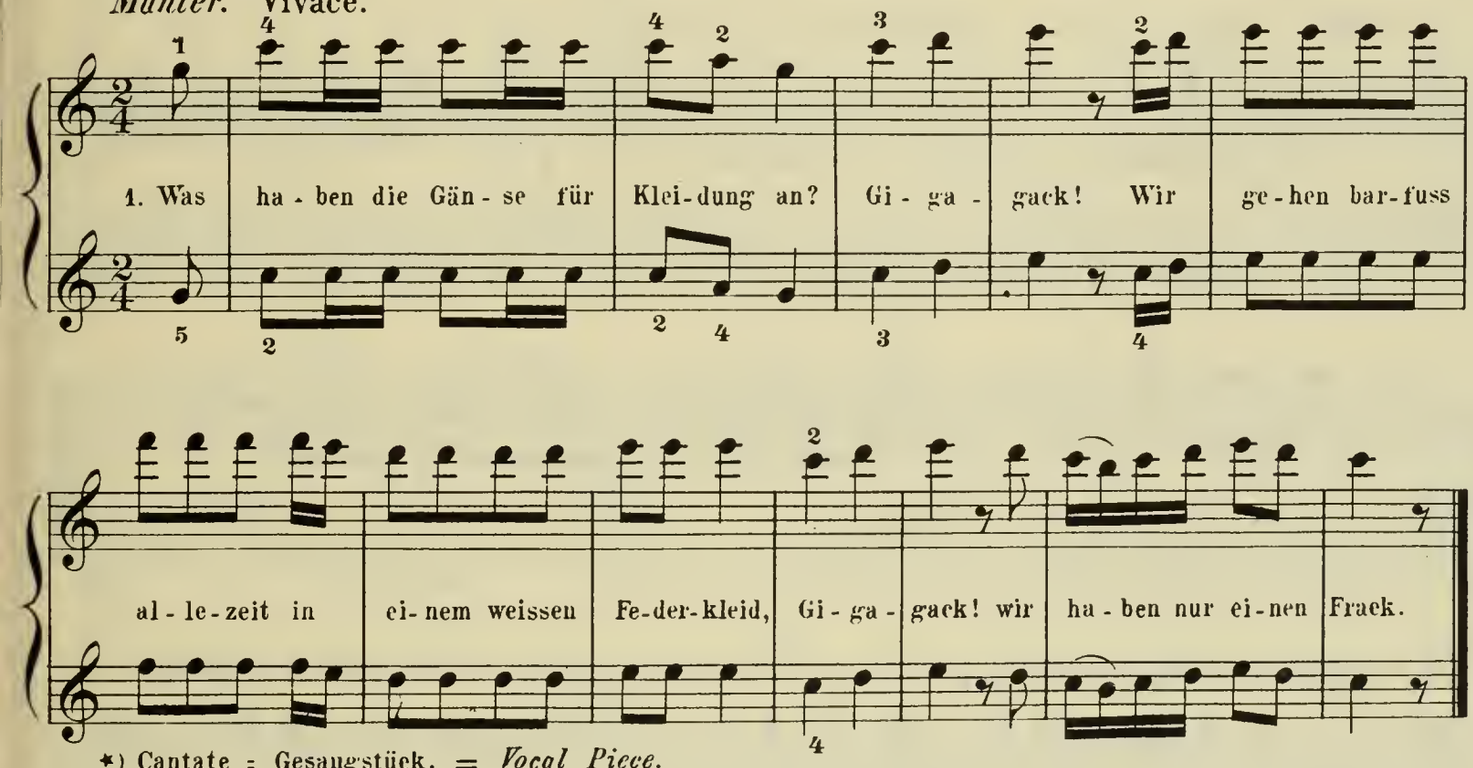


9. Das A B C. Nach einer alten französischen Ariette. | The A B C. From an old French air.



10. Gänse-Cantate.*) Kinderlied. | Goose-Cantata. Child's play.

Munter. Vivace.



*) Cantate = Gesangstück. = *Vocal Piece.*

Den Kindern zum Vergnügen lassen wir auch die übrigen sehr hübschen Verse (Hoffmann-Fallersleben) folgen:

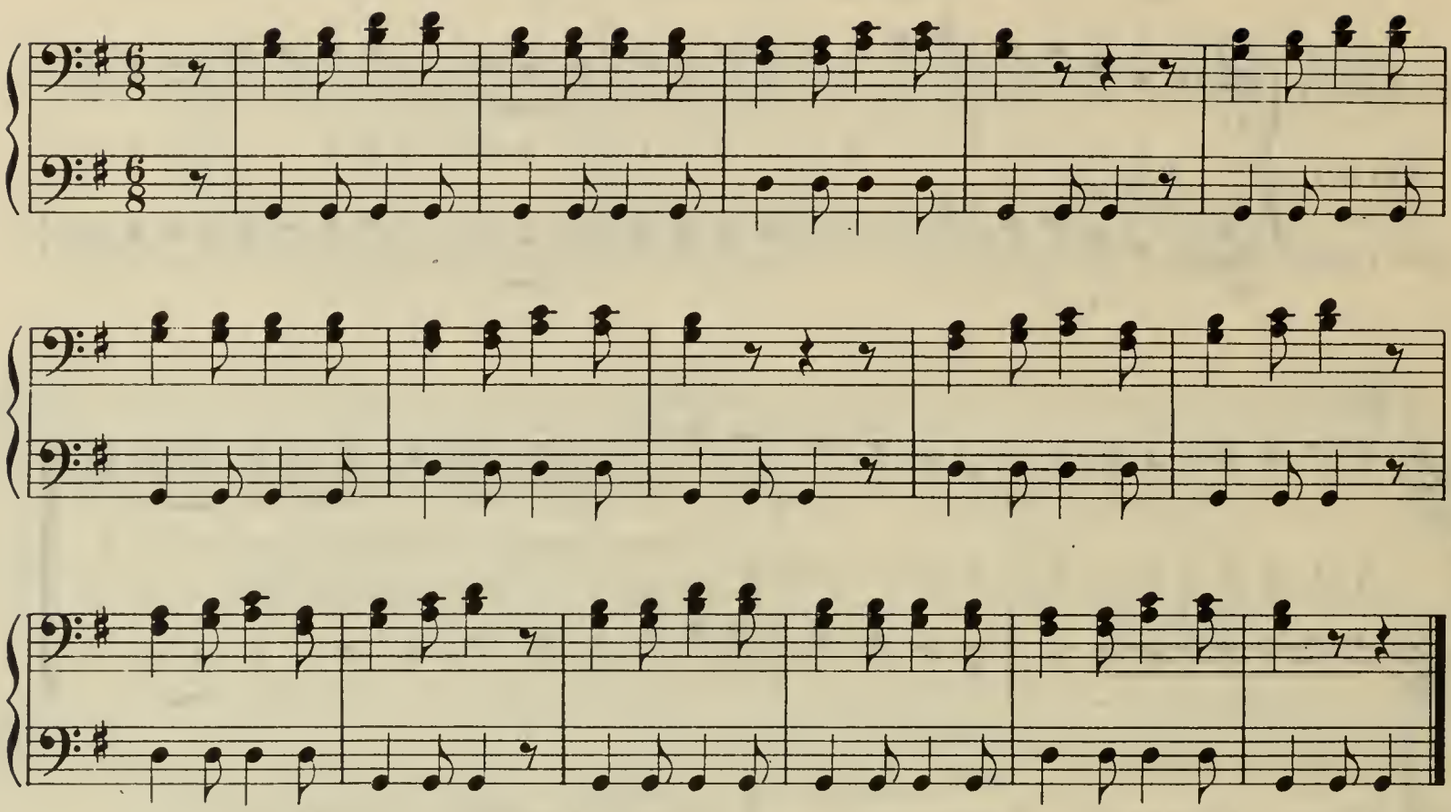
2. Was trinken wir Gänse für einen Wein? Gi-ga-gack! Wir trinken nur den stärksten Wein, das ist der Gänsewein allein, Gi-ga-gack! ist stärker als Rum und Rack.

3. Was haben wir Gänse für eine Kost? Gi-ga-gack! Des Sommers gehn wir auf die Au, des Winters speist die Bauerfrau, Gi-ga-gack, uns aus dem Hafersack.

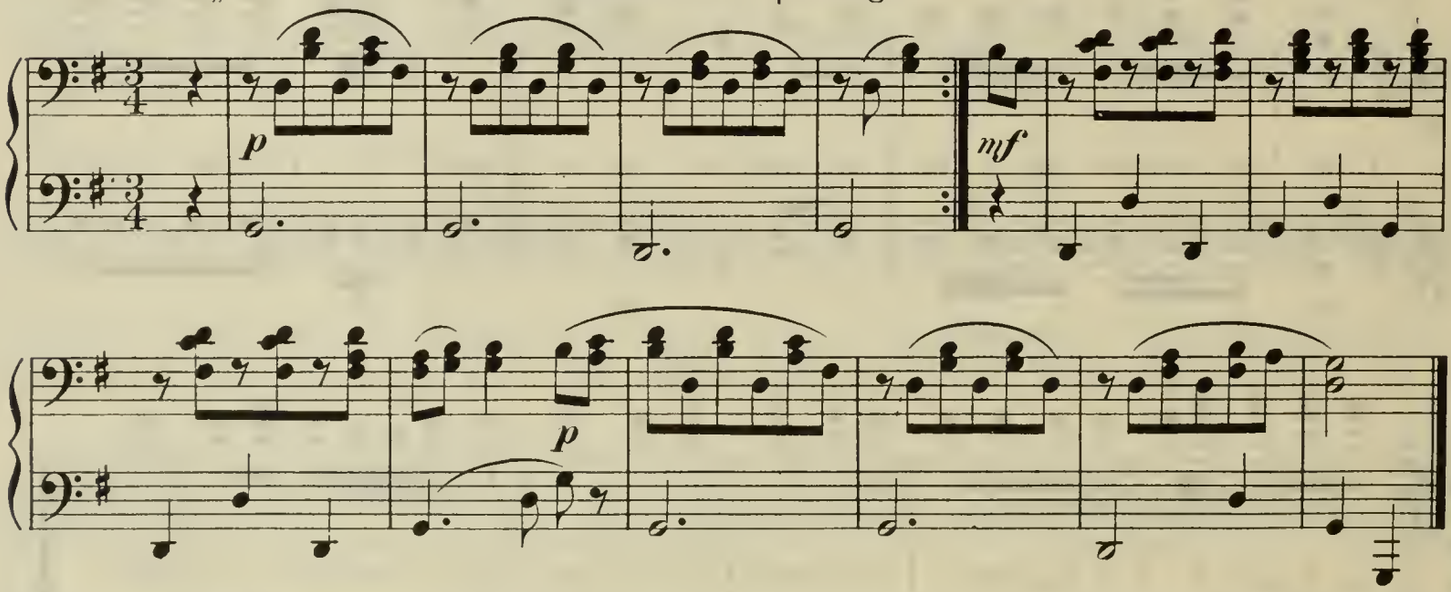
4. Was reden wir Gänse für Sprache doch? Gi-ga-gack! Wir könnten Professoren sein, wir reden Griechisch und Latein; Gi-ga-gack ist unser Schnick und Schnack.

5. Was machen die Gänse am Martinstag? Gi-ga-gack? Man führt uns aus dem Stall heraus zu einem fetten Martinsschmaus, Gi-ga-gack. und bricht uns das Genick!

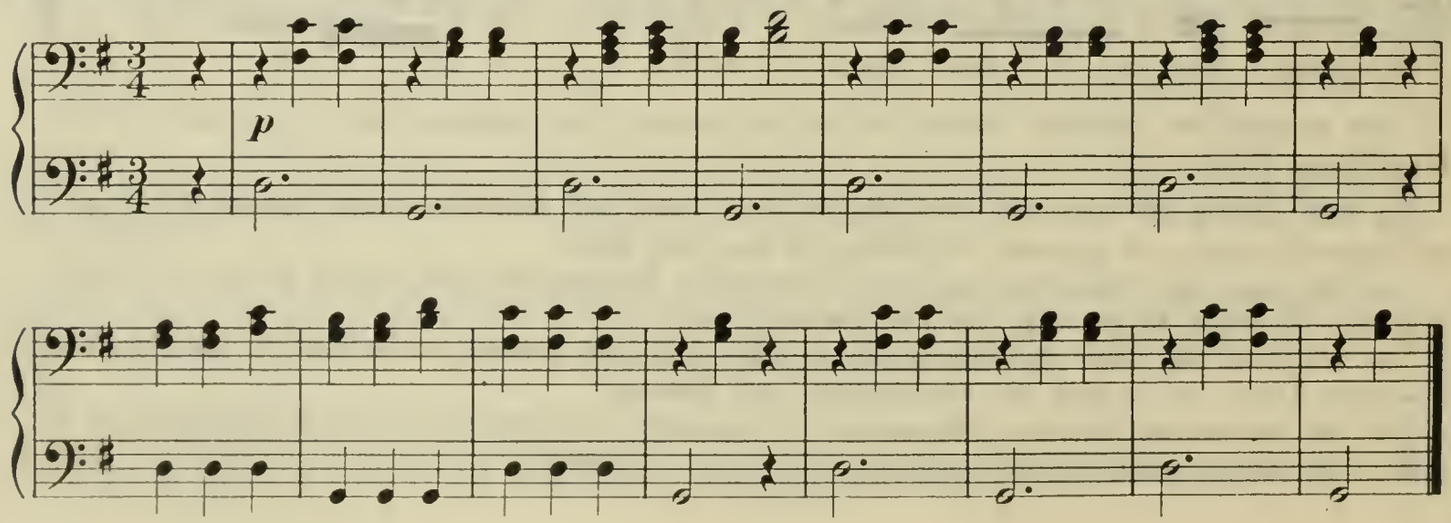
11. Volkslied. „Was ist des Lebens höchste Lust.“ | **Folk - song.**



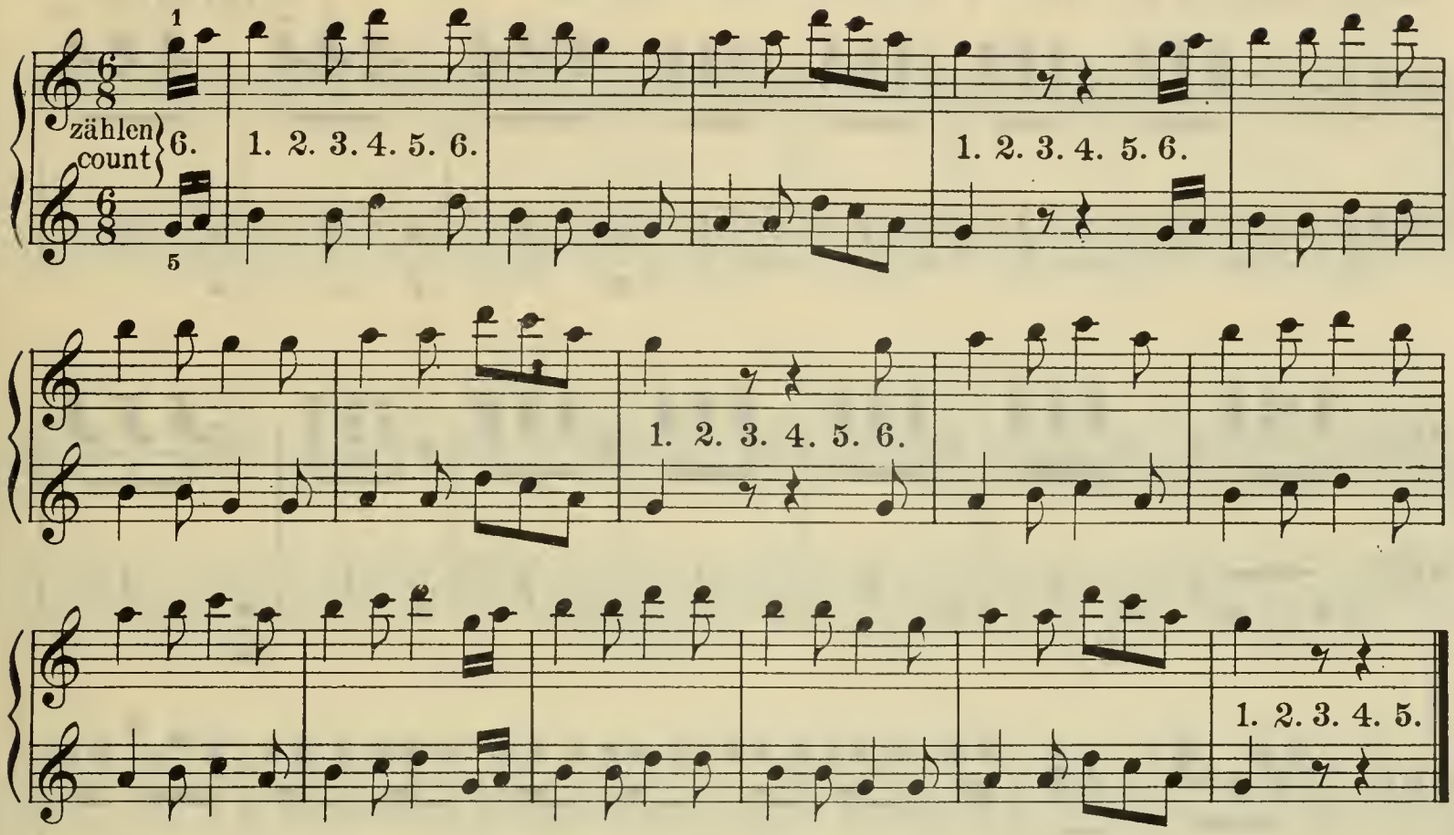
12. Lied. „ So viel Stern' am Himmel stehen.“ | **Song.**



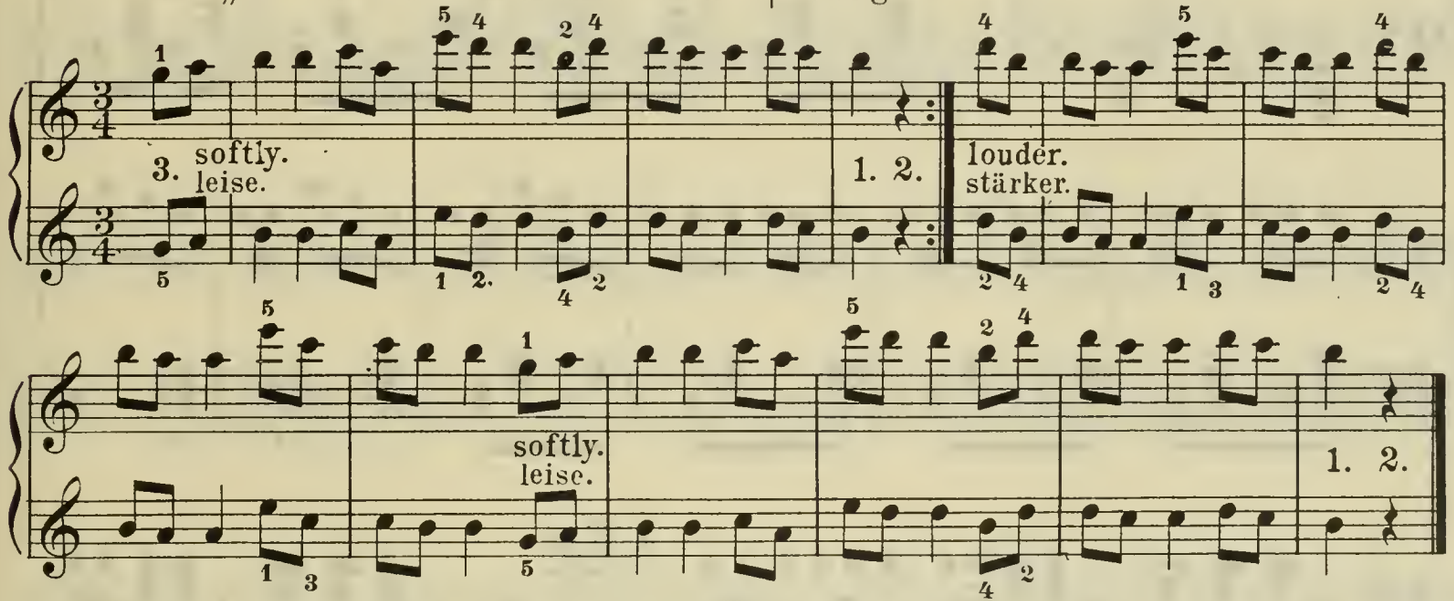
13. Volkslied. „ Bald gras' ich am Neckar, bald gras' ich am Rhein.“ | **Folk - song.**



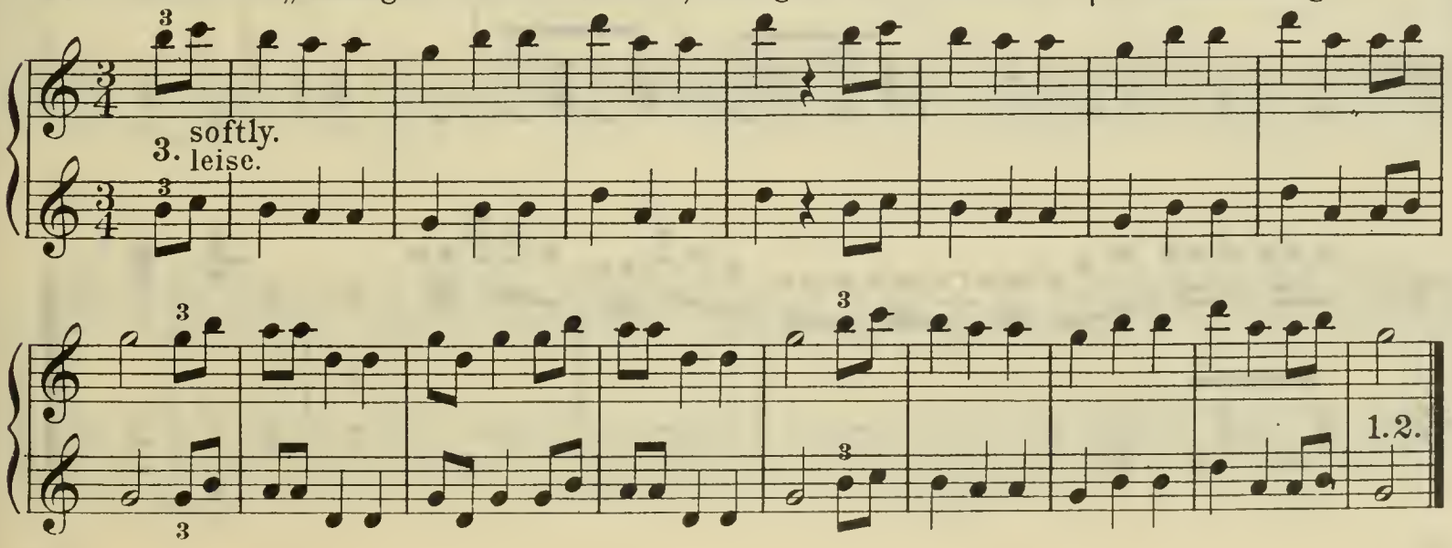
11. Volkslied. „Was ist des Lebens höchste Lust.“ | Folk - song.



12. Lied. „So viel Stern' am Himmel stehen.“ | Song.

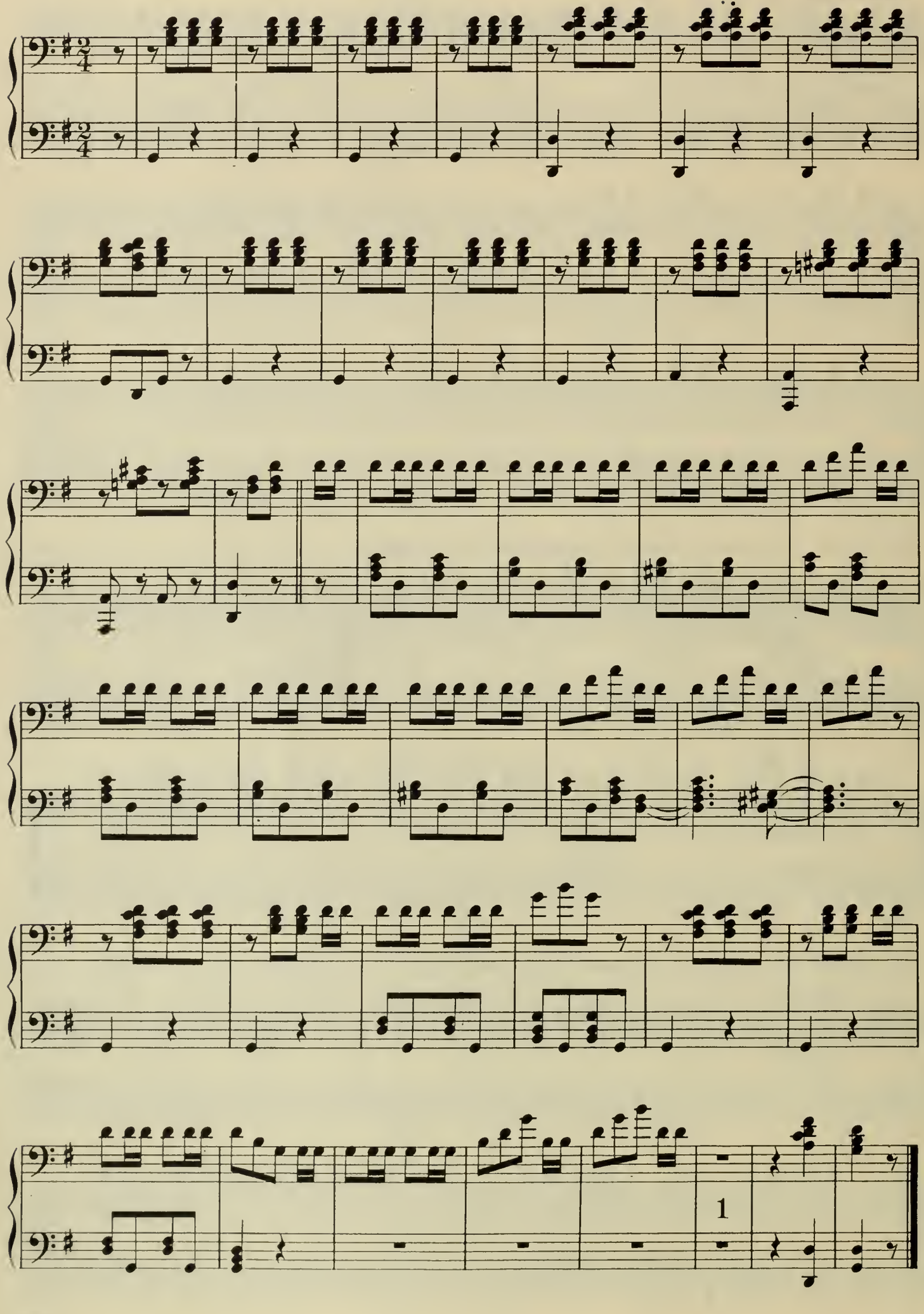


13. Volkslied. „Bald gras' ich am Neckar, bald gras' ich am Rhein.“ | Folk - song.



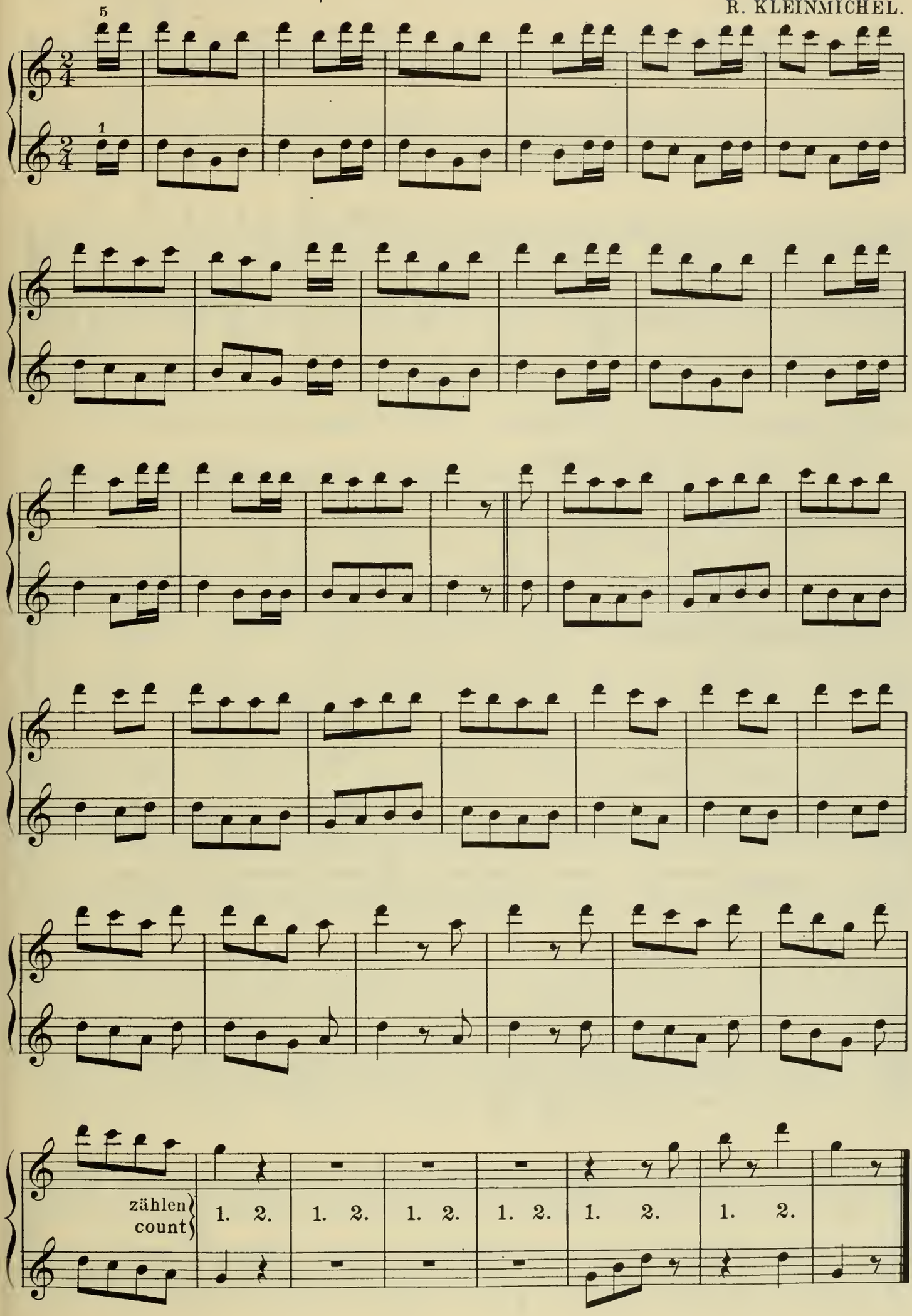
14. Der kleine Postillon. | The little Postillion.

R. KLEINMICHEL.

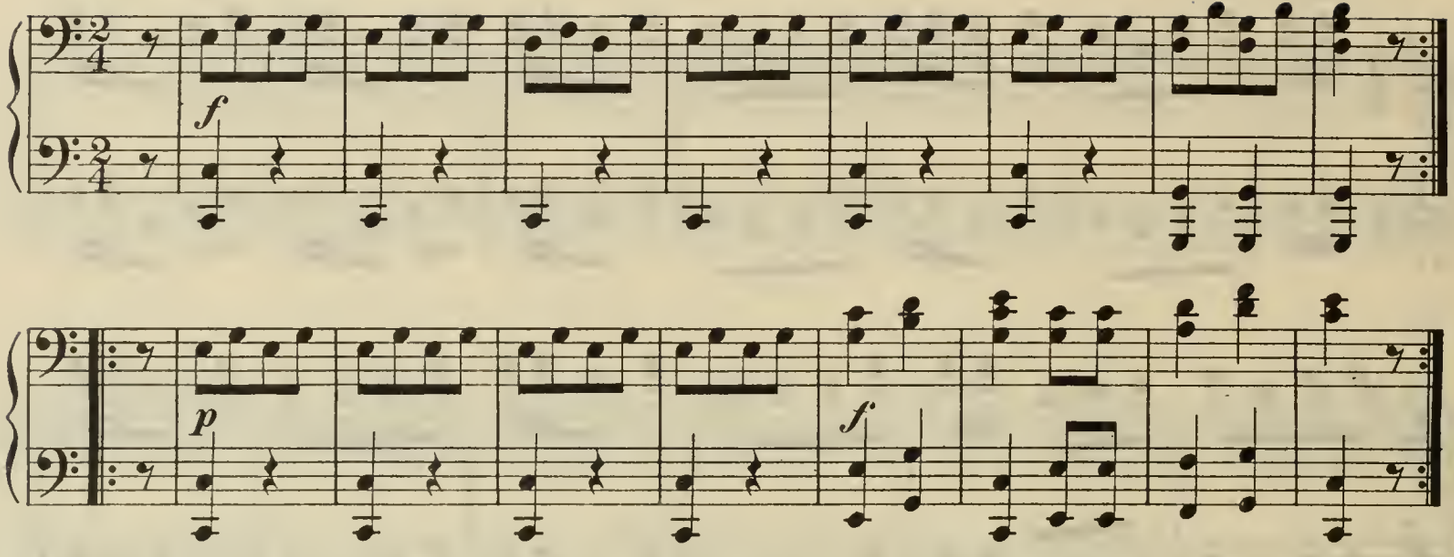


14. Der kleine Postillon. | The little Postillion.

R. KLEINMICHEL.



15. Crambambuli.

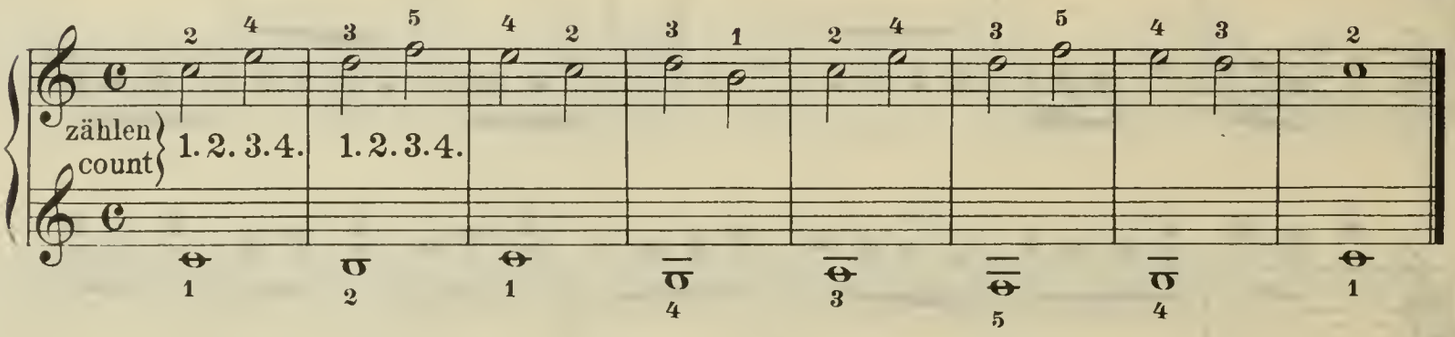


Beide Hände mit verschiedenen Noten und Notengattungen.

Zuerst, wie Alles, mit jeder Hand allein zu üben.

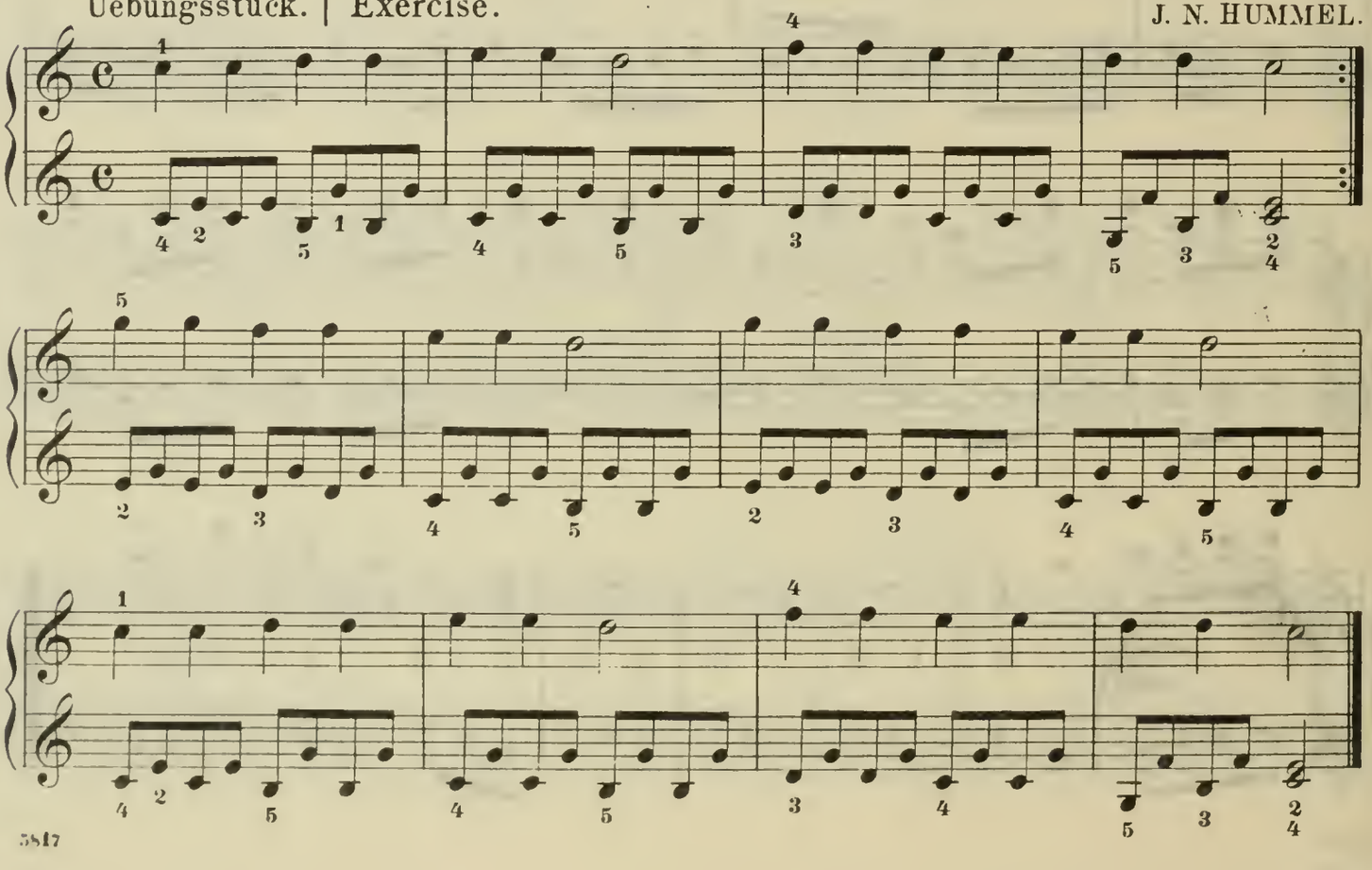
The hands play different notes.

As usual, the right hand is to be exercised first. Then the left. Then both together.

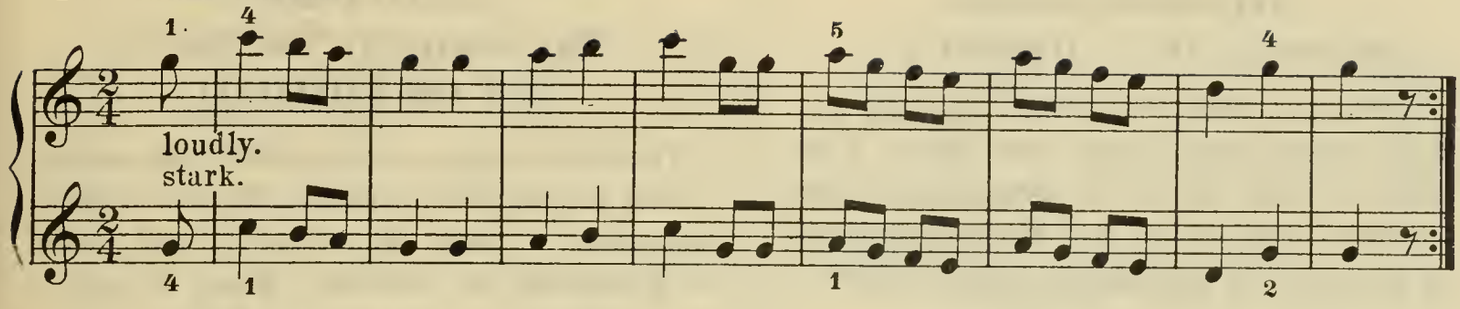


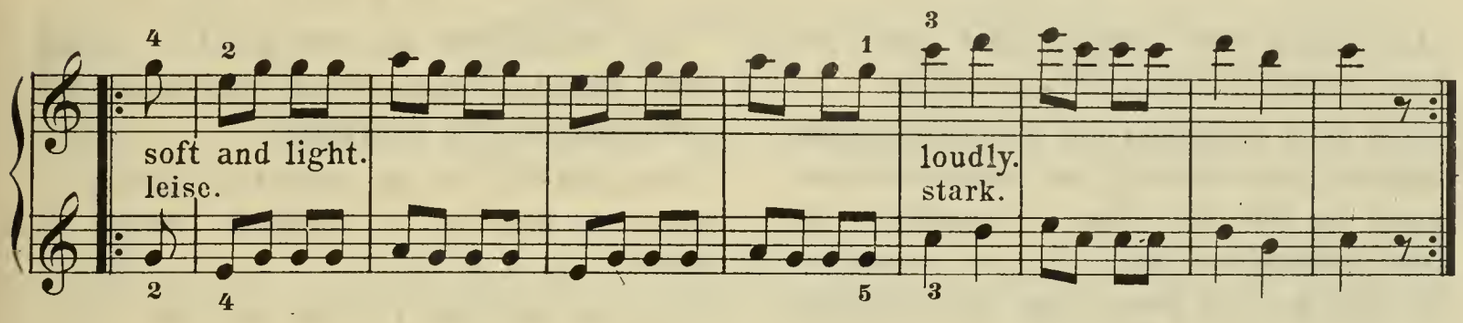
Uebungsstück. | Exercise.

J. N. HUMMEL.

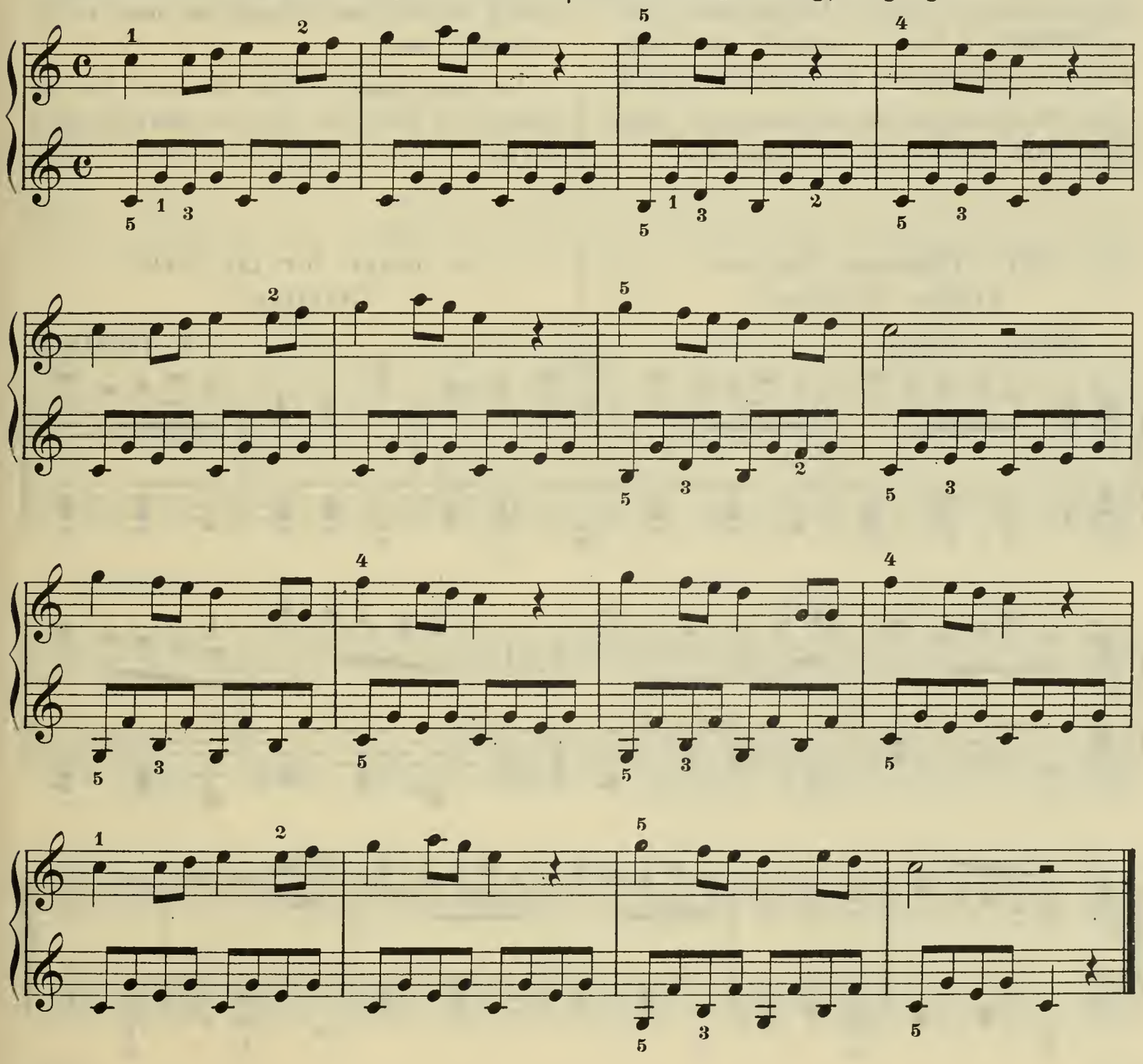


15. Crambambuli.





Irisches Volkslied. „Lang' ist es her." | Irish song. "Long, long ago."



Versetzungszeichen: Kreuz ♯, Be ♭, Quadrat ♮.

Jedem der sieben Stammtöne kann ein ♯ oder ♭ vorgezeichnet werden. Das Kreuz ♯ erhöht die Note um die nächstliegende Taste aufwärts, und es wird dem Buchstaben der Note die Sylbe *is* angehängt; folglich giebt es

cis, dis, eïs, fis, gis, aïs, his.

Der Lehrer wird erhöhte Noten ausser der Reihe abfragen und anschlagen lassen.

Das Be ♭ erniedrigt die Note um die nächstliegende Taste abwärts, und es wird dem Buchstaben der Note die Sylbe *es* angehängt. Wir haben demnach *ces, des, es, fes, ges, as* und *hes;* die Note *hes* wird jedoch, um Verwechslungen zu vermeiden, stets *b* genannt.

Tritt ein Quadrat ♮ ein, so wird das frühere (jedoch immer nur für den Umfang eines Taktes geltende) ♯ oder ♭ dadurch aufgehoben und der ursprüngliche Ton wieder hergestellt.

Ein Versetzungszeichen nützt der Note durch einen Takt: nämlich bei *(a)* spiele *b*.

Accidentals: The sharp (♯), the flat (♭) and the natural (♮).

The above signs, called accidentals, may be found placed before each of the seven natural notes. A sharp (♯) before a note raises it a half-tone or semitone. Hence we have:

c♯, d♯, e♯, f♯, g♯, a♯, b♯.

The teacher will ask the pupil to name such raised notes in varied succession and play them on the instrument.

The flat (♭), on the contrary, depresses a note one half-tone or semitone. Hence we have:

c♭, d♭, e♭, f♭, g♭, a♭, b♭.

A natural (♮) before a note cancels the sharp or flat, and restores the note to its original tone.

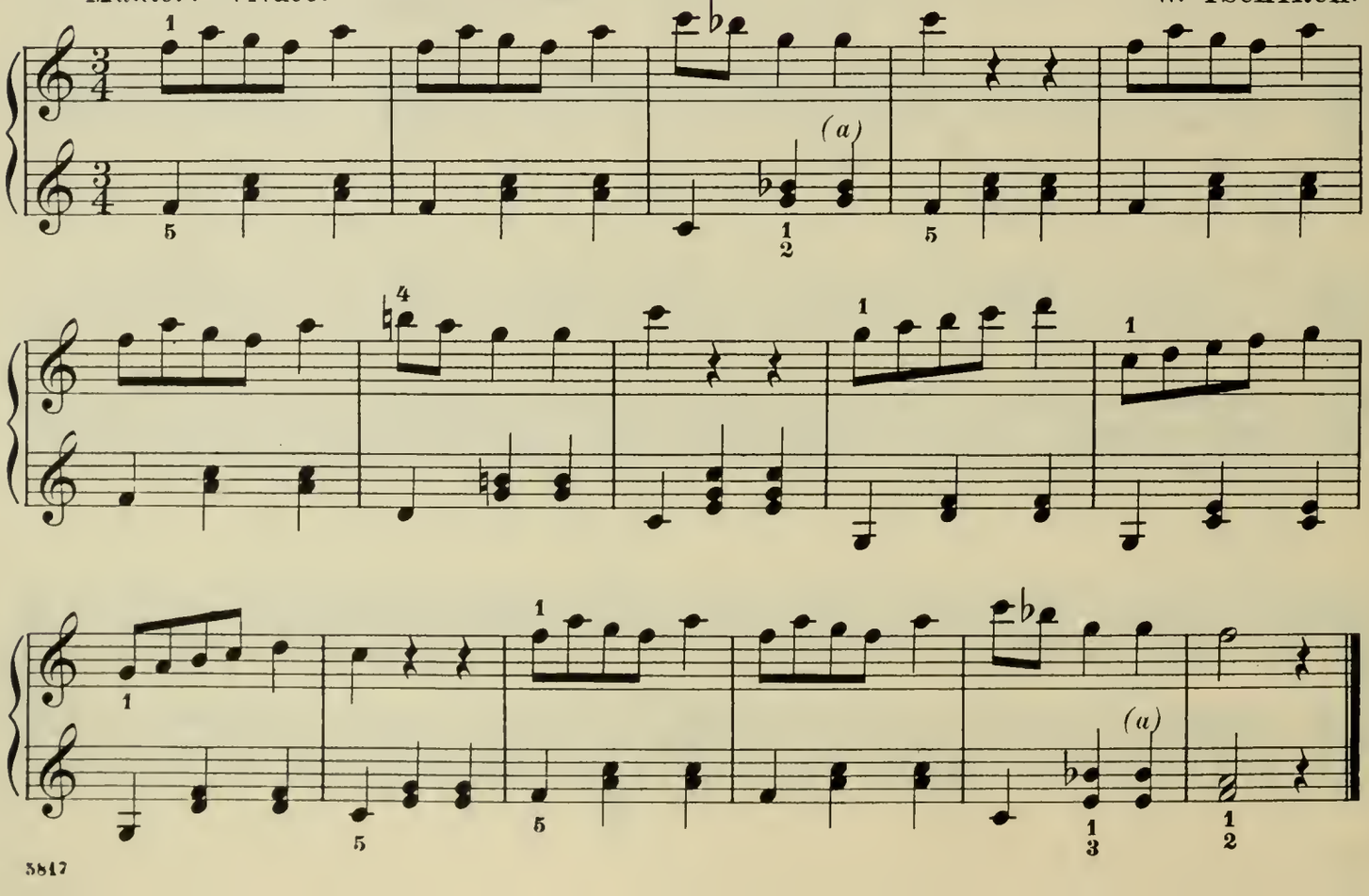
An "accidental" affects the note for the period of one bar. At *(a)* therefore play b flat.

Ein Tänzchen für den kleinen Liebling.

A dance for the little darling.

Munter. Vivace.

W. TSCHIRCH.



Gebundene Noten *(legato)*.

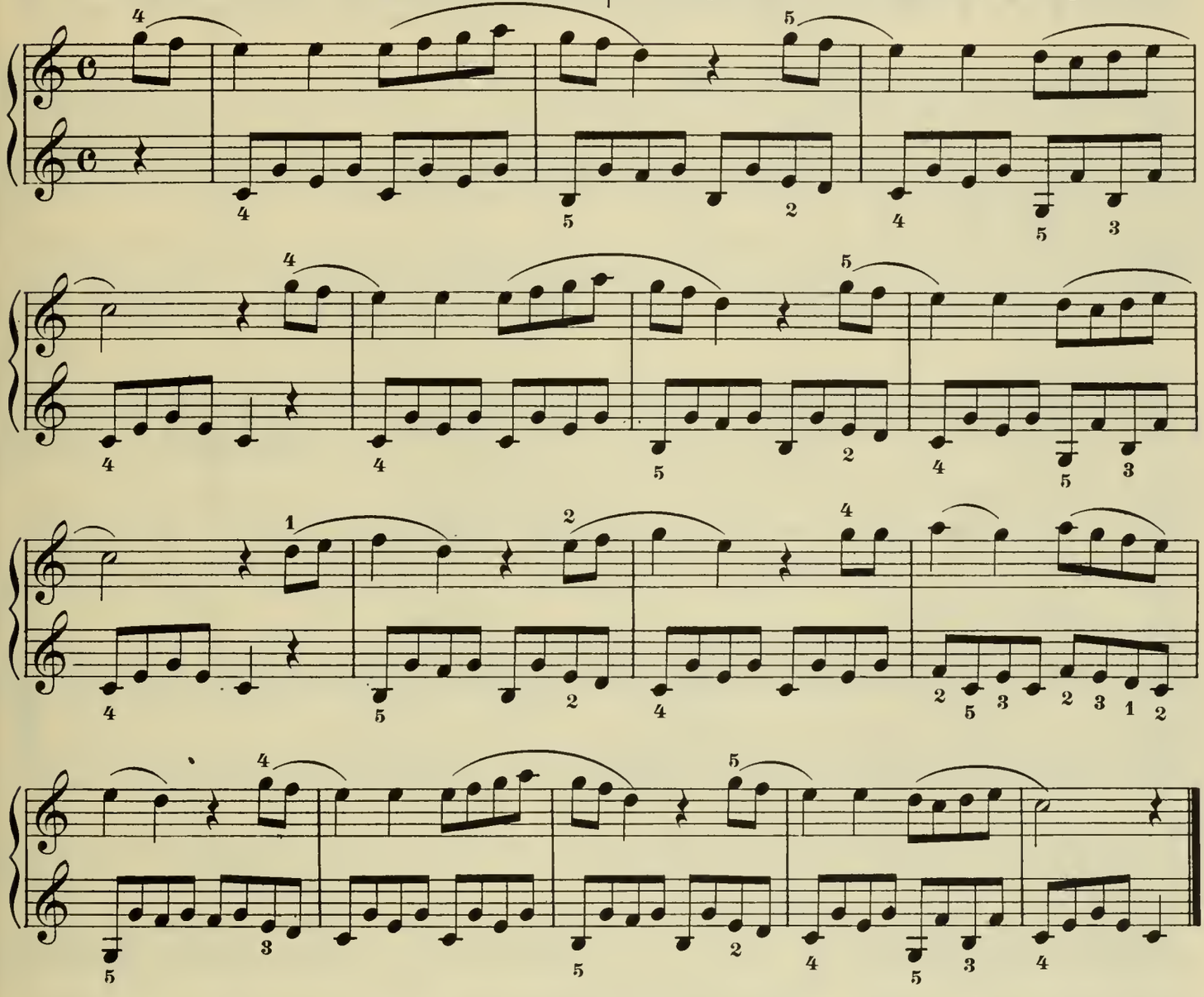
Der Bindebogen bedeutet, dass die von ihm umfasste Gruppe von Noten verschiedener Tonhöhe an einander gezogen oder gebunden werden soll. Der letzte Ton einer solchen Gruppe oder Phrase ist ein wenig abzukürzen.

Slurred notes *(legato)*.

The curved line ⁀ is used that the different notes connected by it may be played in such a manner, as to flow in one continuous stream; smoothly, without any short silences between the notes.

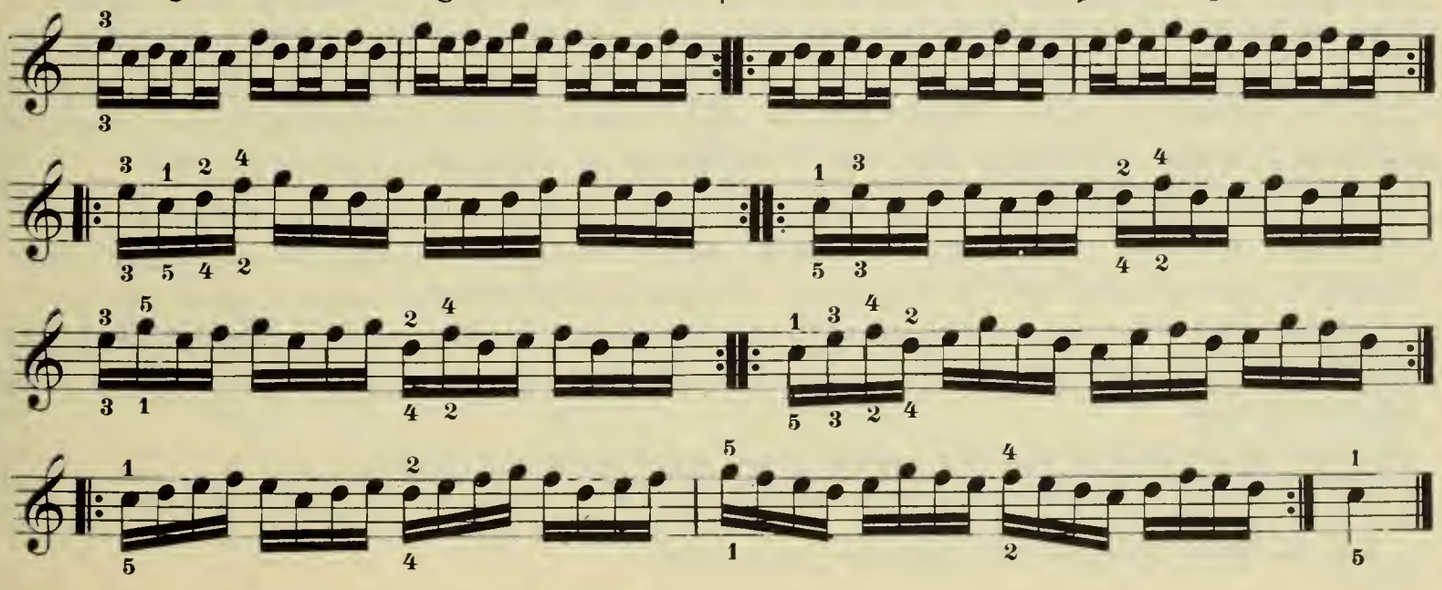
Lied. „Guter Mond, du gehst so stille."

Song. "Good moon, thou glidest gently."



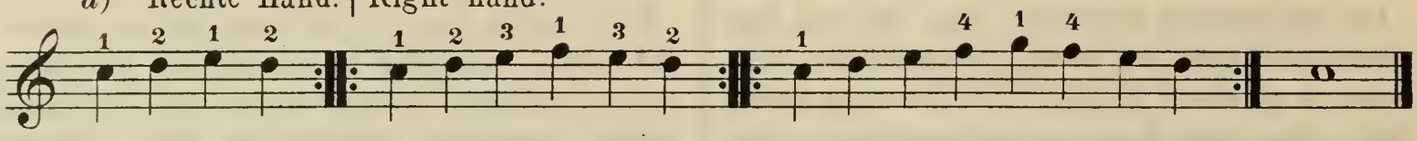
Uebungen. Wiederholung 8 mal.

Exercises. To be repeated eight times.

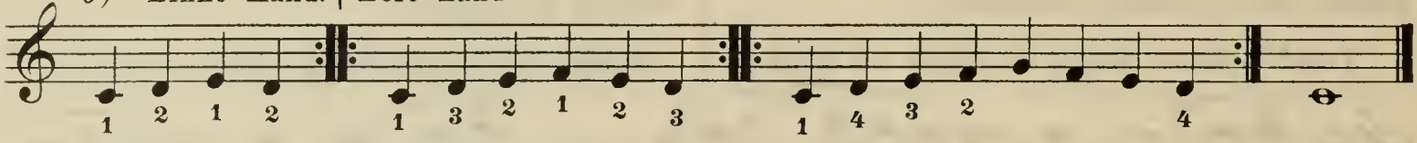


Uebung. Wiederholung 8 mal. | Exercise. To be repeated eight times.

a) Rechte Hand. | Right hand.

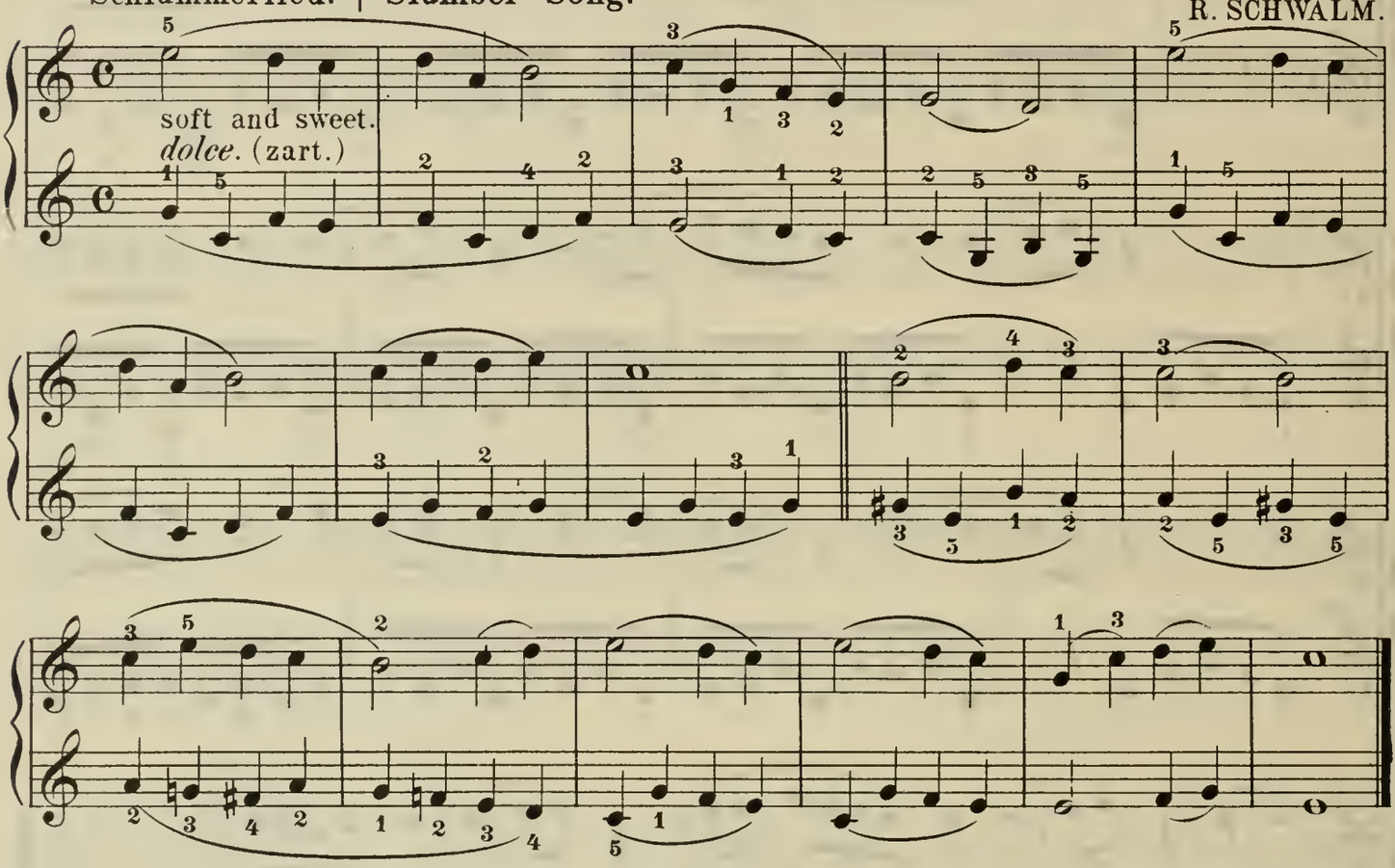


b) Linke Hand. | Left hand.



Schlummerlied. | Slumber Song.

R. SCHWALM.



Von Fremdwörtern zur Bezeichnung für Vortrag und Bewegung eines Stückes sind hauptsächlich noch gebräuchlich:

Italian words and abbreviations are generally used to indicate degrees of power and speed. The following are most frequently employed:

piano (p), leise – *sweet, soft;* ***pianissimo (pp), sehr leise*** – *very sweet, soft;* ***forte (f), stark*** – *loud;* ***fortissimo (ff), sehr stark*** – *very loud;* ***mezzo forte (mf), mässig stark*** – *moderately loud;* ***sforzato (sf), verstärkt*** – *rendering the sound suddenly loud;* ***marcato, hervorgehoben*** *(dafür das Zeichen >, hervorstechend ∧)* – *strongly marked or accented;* ***crescendo, zunehmend*** *(<)* – *increasing gradually in loudness;* ***decrescendo und diminuendo, abnehmend*** *(>)* – *diminishing gradually in loudness;* ***rallentando und ritardando, zögernd*** – *retarding the time.*

Largo, *sehr breit und gedehnt* – *very slow and grave;* Larghetto, Lento, Adagio, *sehr langsam* – *very slow;* Andante,*) *langsam* – *neither too slow nor too quick;* Andantino,*) *etwas langsam* – *somewhat less slow than "andante;"* Moderato, *gemässigt* – *moderate speed;* Allegretto, *etwas munter* – *with peculiarly graceful vivacity;* Allegro, *rasch* – *fast, animated;* Allegro molto, Presto, *sehr rasch* – *very rapid;* Prestissimo, *äusserst rasch* – *in an extremely rapid, impetuous manner.*

*) wörtlich 1) gehend, 2) gemässigt. (*Andare* gehen, *andare molto* lange dauern.)

*) etwas gemässigt, etwas weniger langsam als Andante (J. C. Lobe, falsch: Langsamer als Andante.)

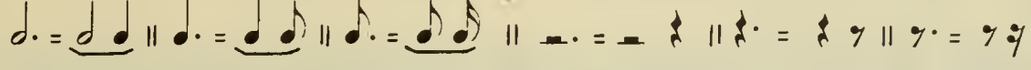
*) *Andantino is the diminutive of Andante. A difference of opinion exists respecting it. Some persons (J. C. Lobe and others), regard it as being slower than Andante.*

Der Verlängerungs-Punkt.

rechts neben einer Note oder Pause verlängert dieselben um die Hälfte ihres Werthes; eine Zweiviertel-Note gilt folglich 3 Viertel u.s.w.

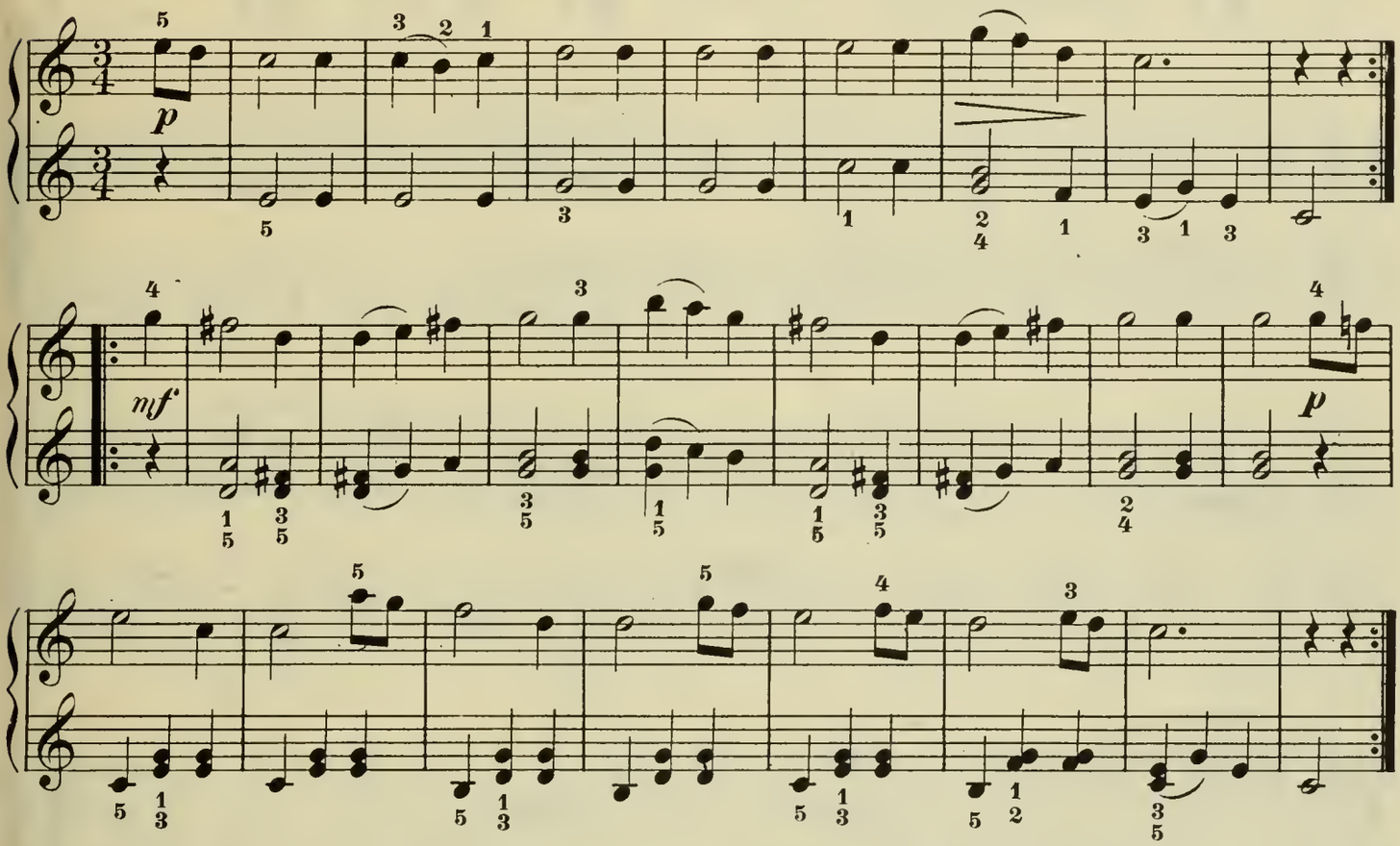
The Dot.

The length of a note or rest having a dot placed after it, is increased one-half; thus a dotted half-note, or minim is equal to three-fourths; and so on.



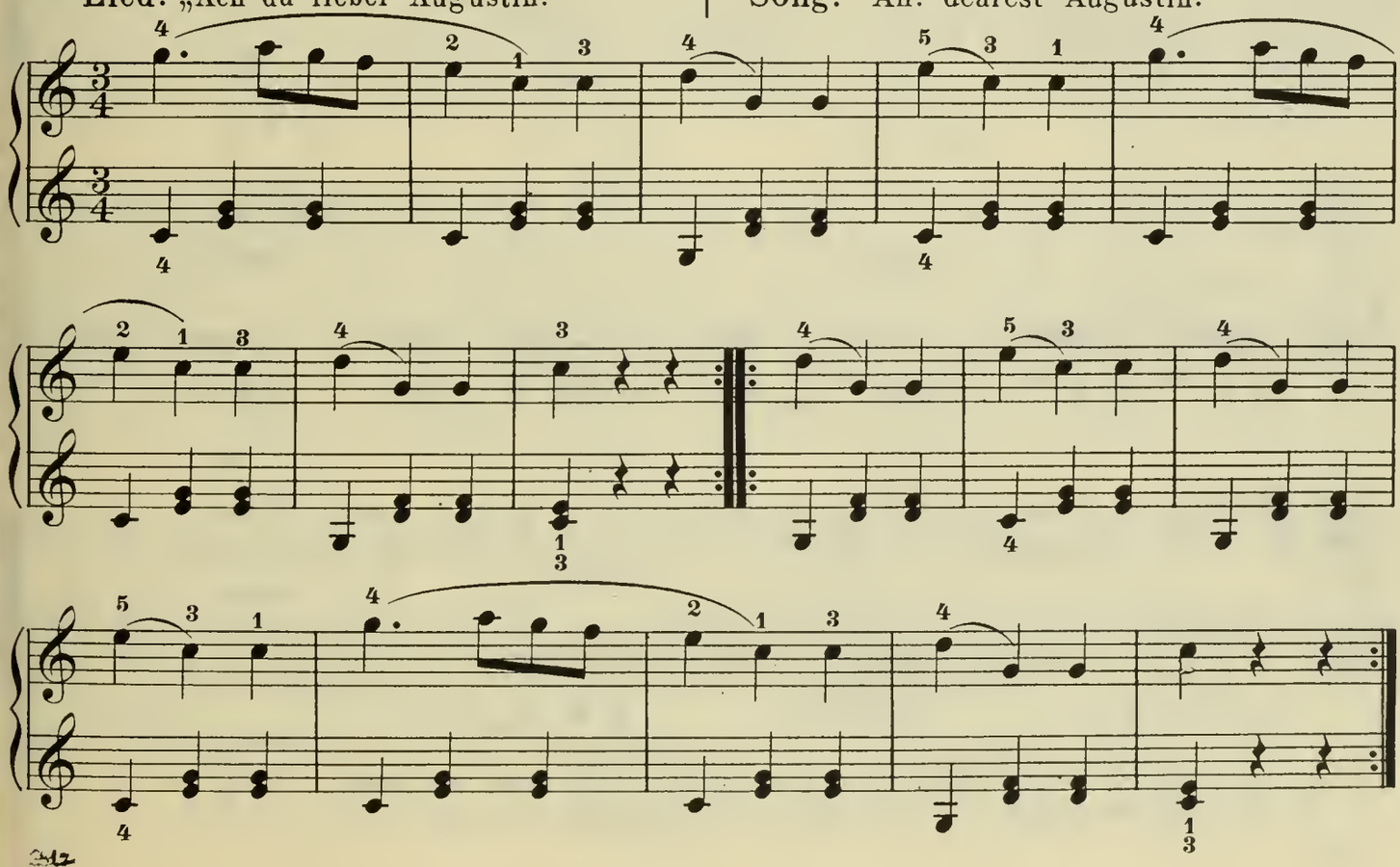
Lied. „Ein Schäfermädchen weidete."

Song. The Shepherdess.



Lied. „Ach du lieber Augustin."

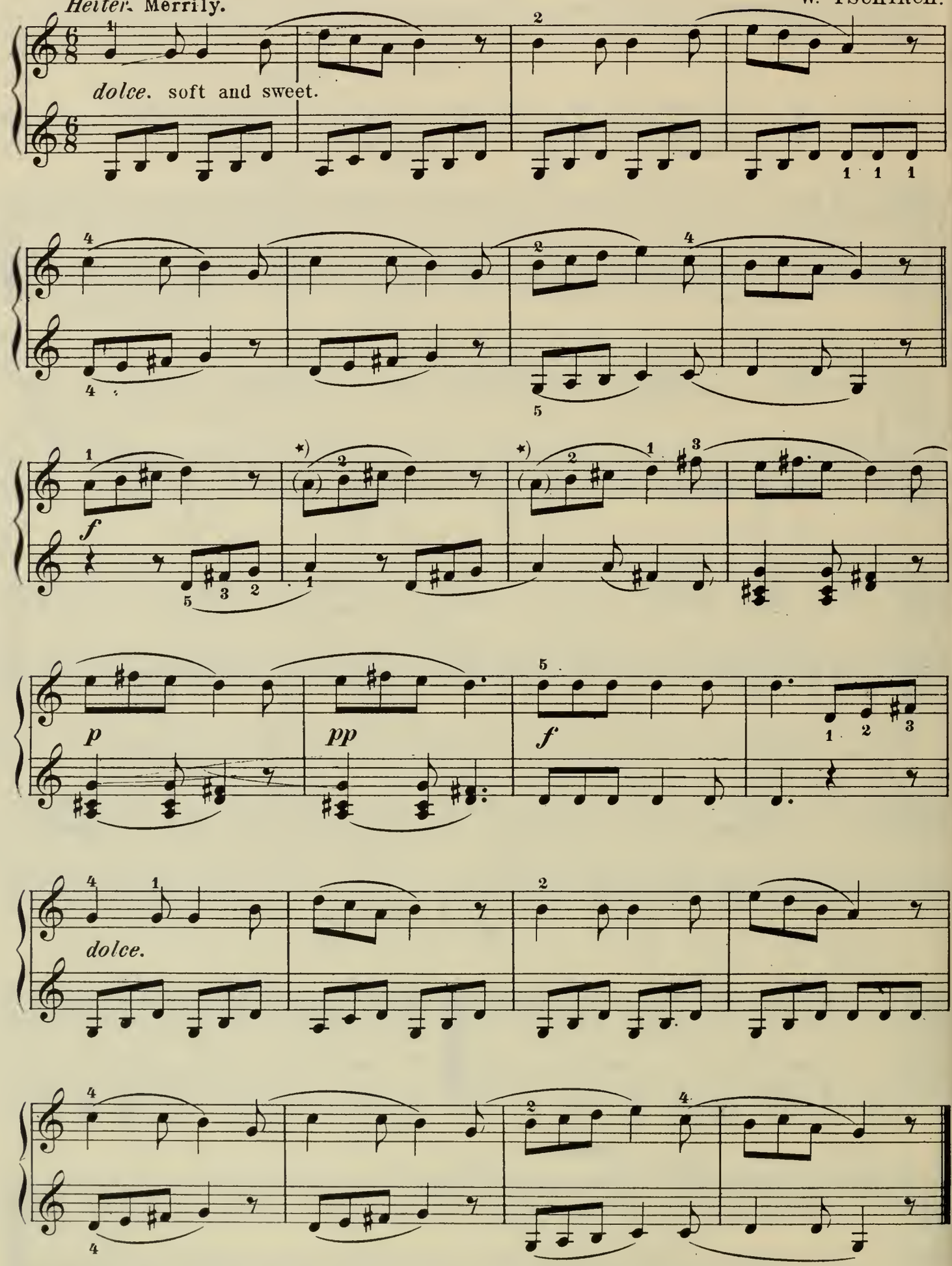
Song. Ah! dearest Augustin.



Karussellfahrt. | "The Merry-go-round ride."

Heiter. Merrily.

W. TSCHIRCH.



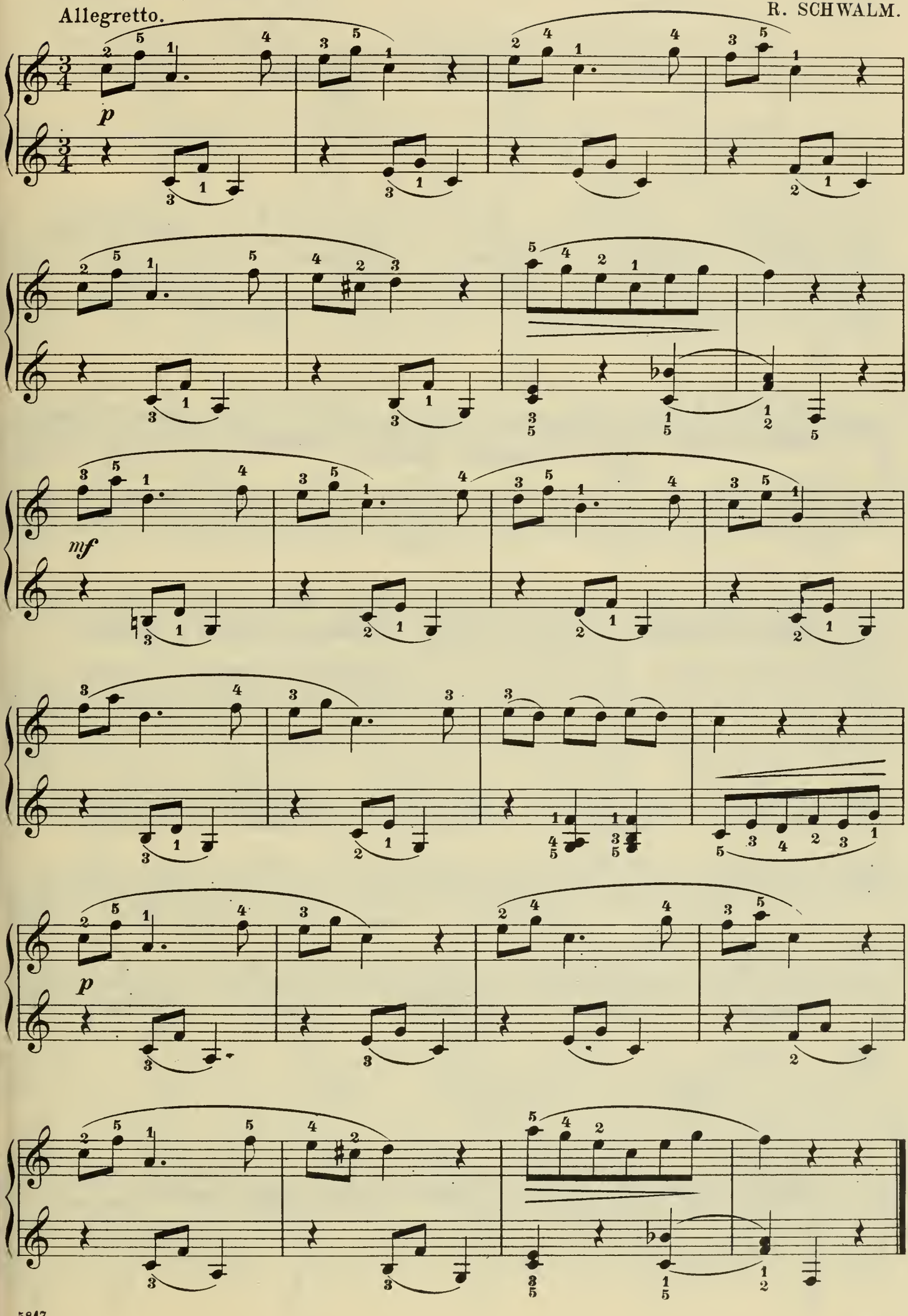
*) Das *a*, weil bereits in der linken Hand, kann in der rechten Hand wegbleiben.

*) *This a, being struck by the left hand, need not be played by the right also.*

Jodler. | Tyrolese Song.

Allegretto.

R. SCHWALM.

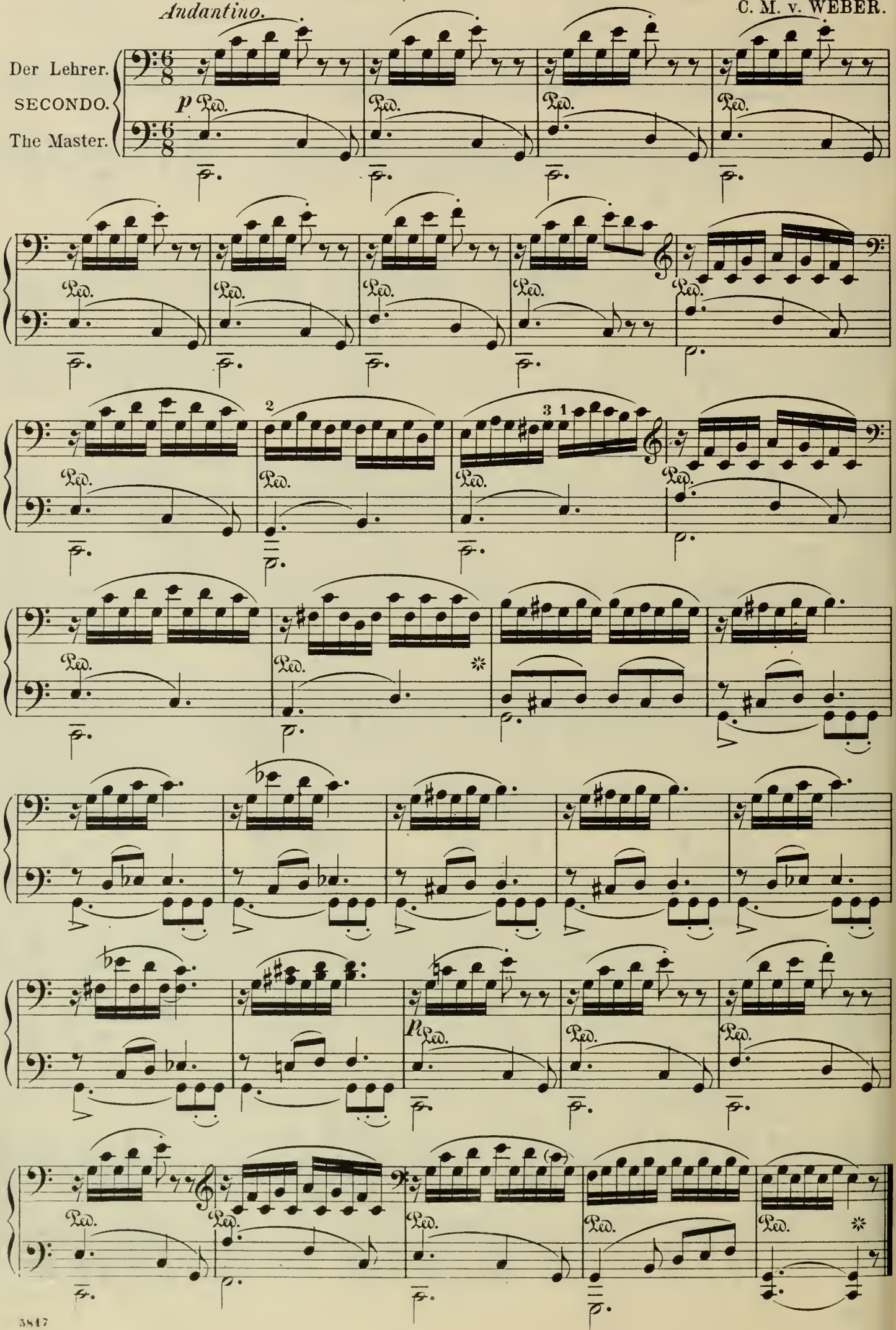


Gesang der Meermädchen aus Oberon. | Mermaid's Song.

(zu vier Händen.)

Andantino.

C. M. v. WEBER.



Der Haltebogen

steht zwischen zwei Noten auf gleicher Tonstufe; die zweite Note wird nicht angeschlagen, sondern nur ausgehalten.

The Tie

is placed between two notes having the same position on the staff. The second one should not be struck, but held down firmly, that the sound may continue.

Gesang der Meermädchen

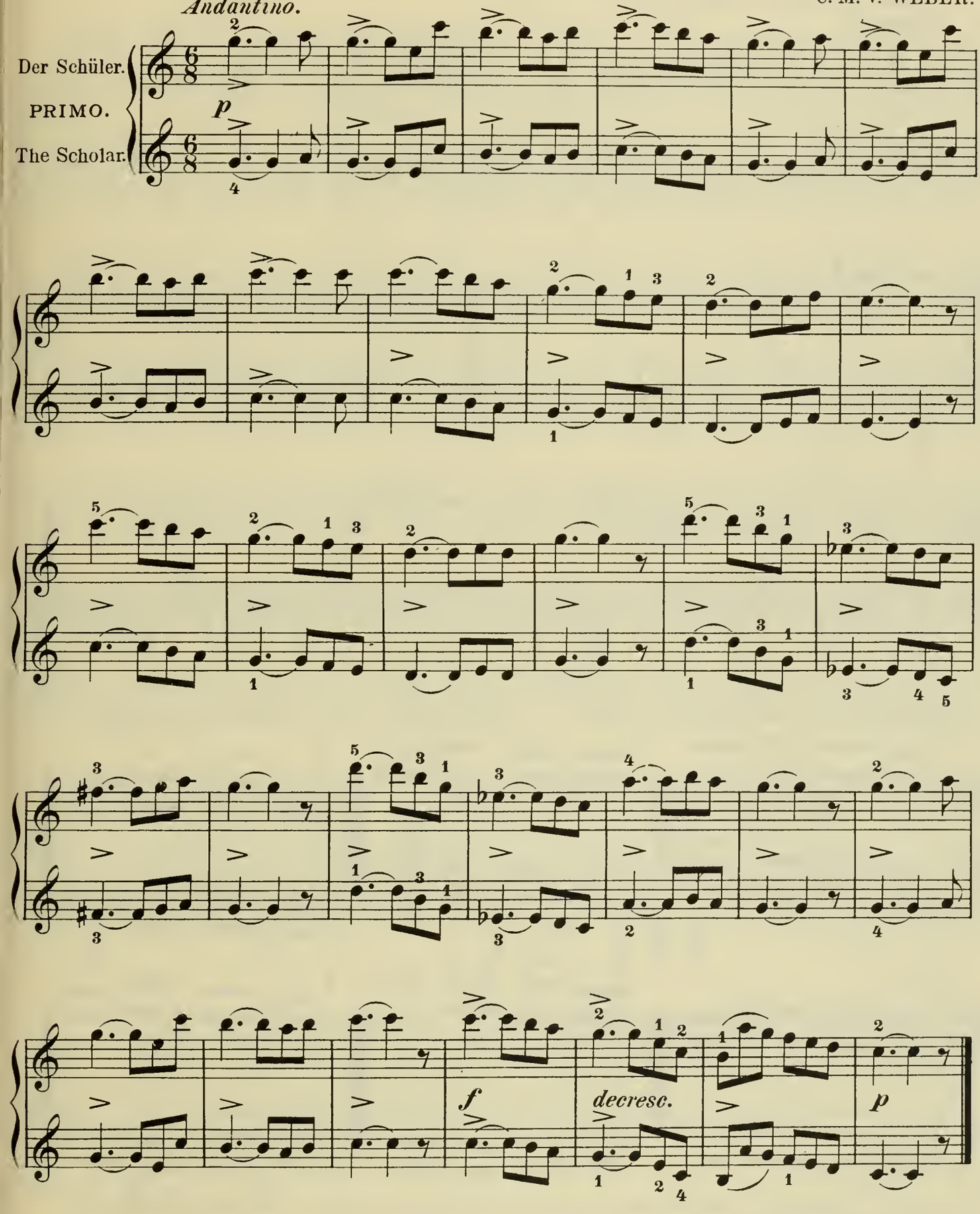
aus Oberon.

Mermaid's Song.

(for four hands.)

C. M. v. WEBER.

Andantino.



Abgestossene Noten *(staccato)*.

Der Punkt über oder unter einer Note bedeutet, dass die Tasten nur kurz und mit einer mässigen Erhebung der Hand aus dem Handgelenk abgestossen werden sollen.

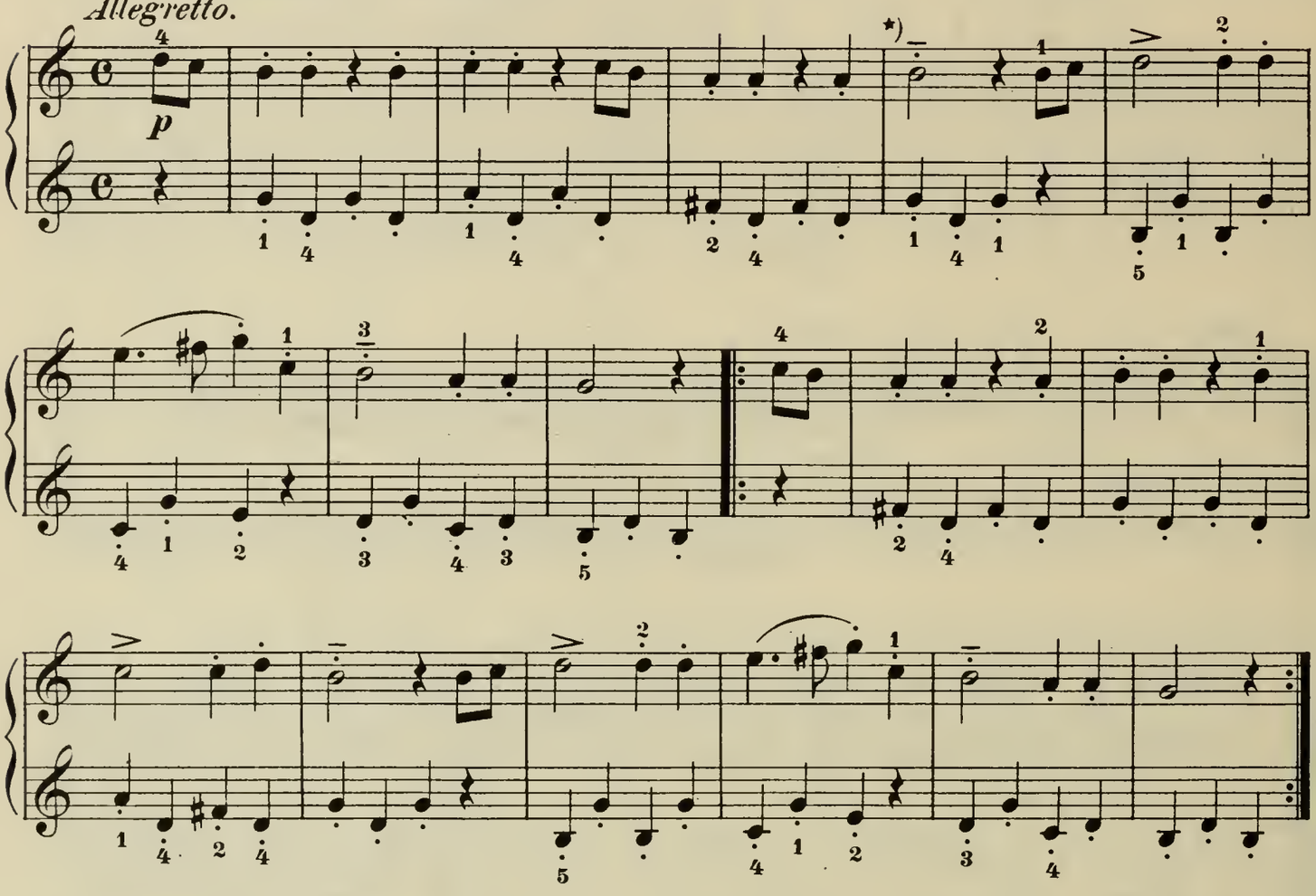
„Das klinget so herrlich, das klinget so schön!"
Aus MOZART'S Zauberflöte.

Detached Notes *(staccato)*.

Play notes marked with dots ( ) in a short, disconnected way, by raising the hand moderately at the wrist.

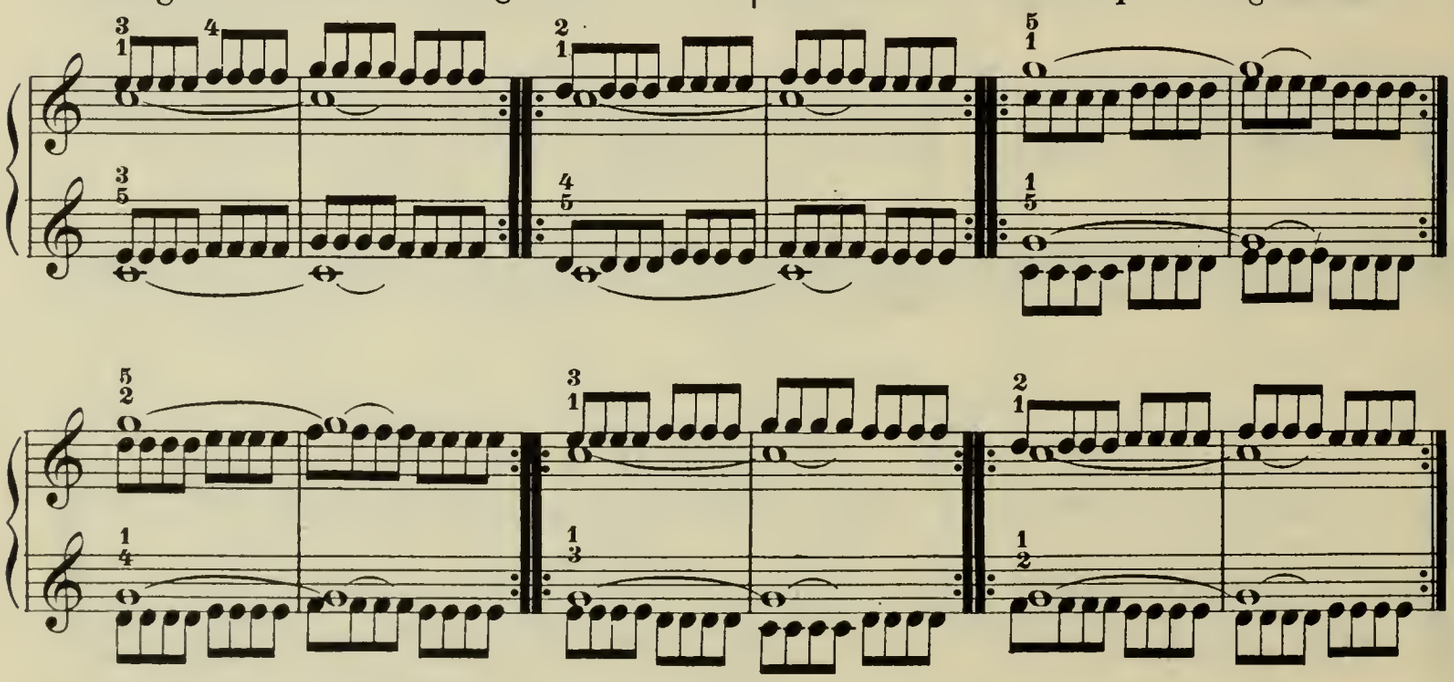
"Oh wondrous enchantment."

Allegretto.



Uebungen. Jede Wiederholung 8 mal.

Exercises. To be repeated eight times.



*) Das Zeichen ⊤ deutet an, dass die Note ein wenig, das Zeichen > dass sie etwas mehr zu betonen ist.

*) *A note marked ⊤ is played emphatically and sustained; > indicates greater emphasis.*

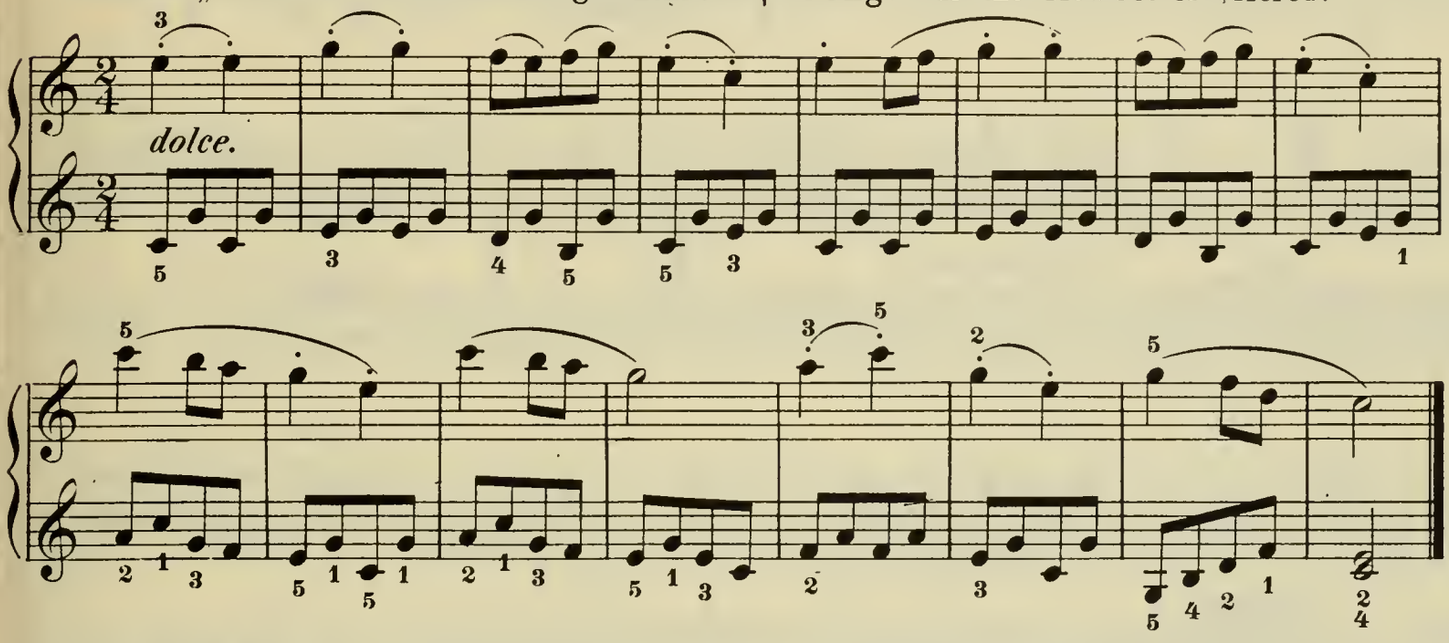
Getragene Noten *(portato)*.

Das Tragen der Töne hält die Mitte zwischen *legato* und *staccato* und wird deshalb mit Bogen und Punkten ⌒ bezeichnet; die Töne werden durch kurze Pausen abgesondert und sollen mit etwas gesteigertem Nachdruck erklingen. (siehe Seite 129.)

Staccato and Legato combined.

This sign ⌒, directs that the notes are to be separated by very short silences and marked with somewhat increased energy. (See page 129.)

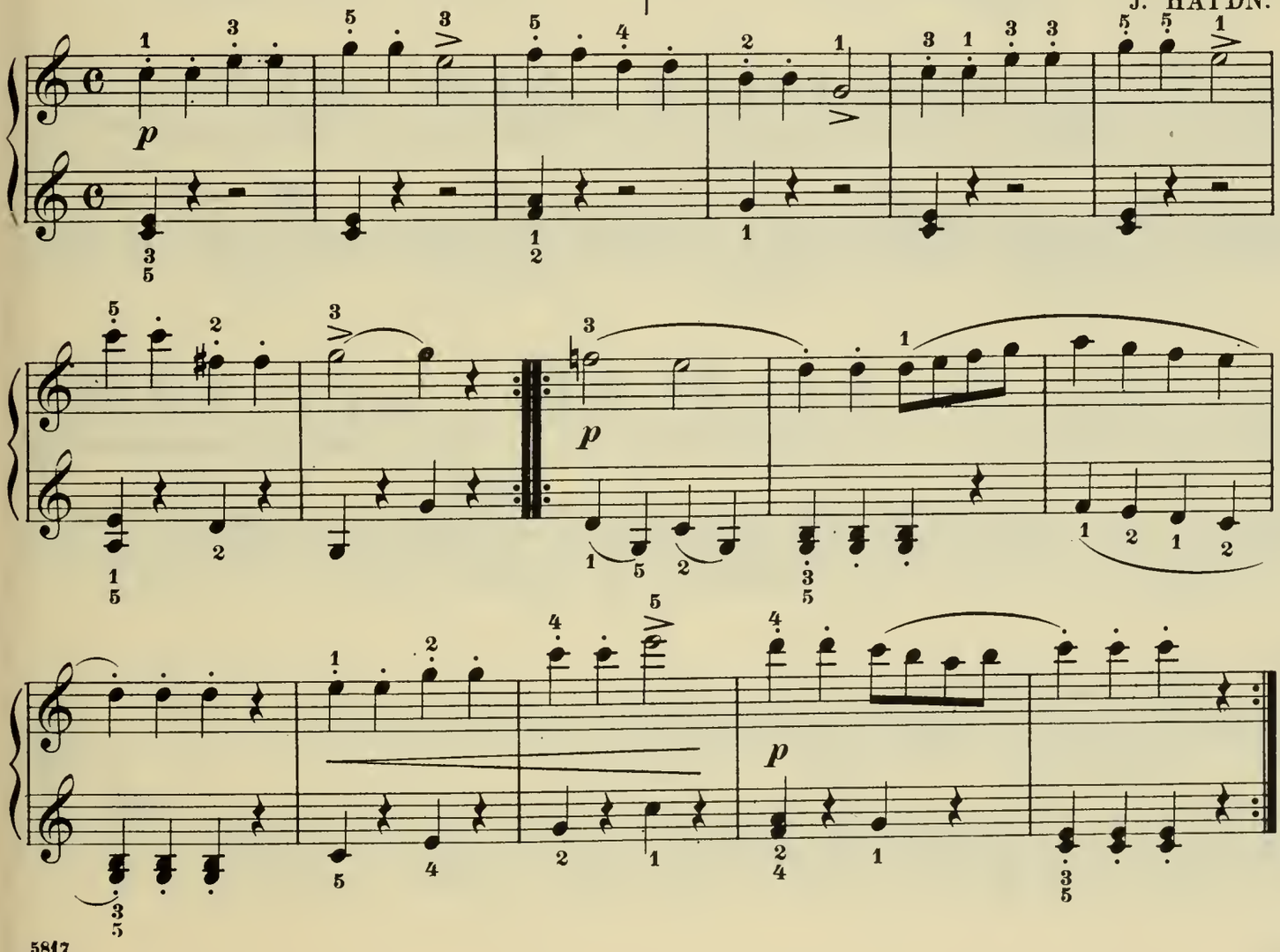
Lied. „Ward ein Blümchen mir geschenket." | **Song.** If the flow'ret is offered.



Andante aus der Sinfonie „mit dem Paukenschlag."

Andante from the Symphony "The Surprise."

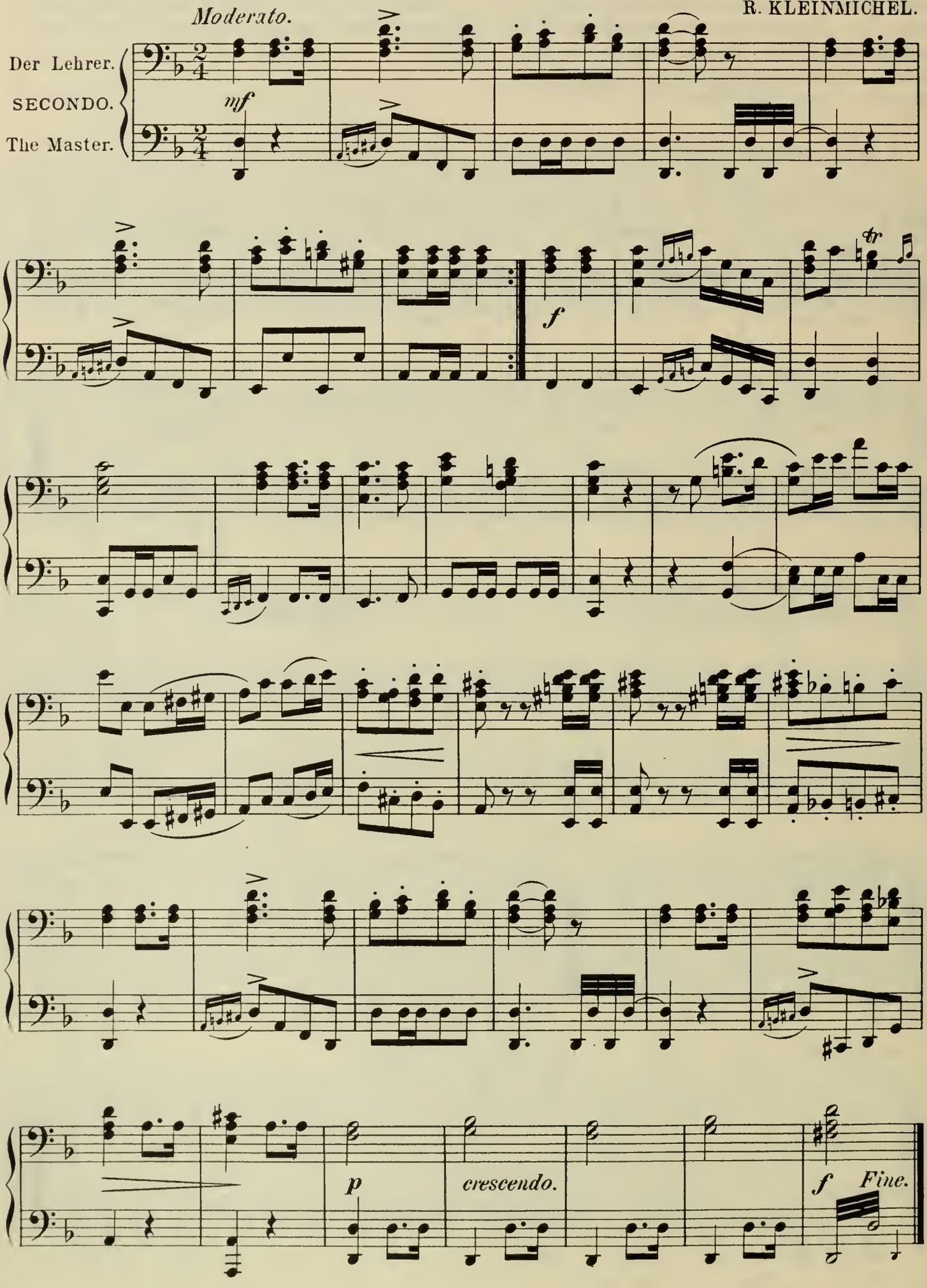
J. HAYDN.



Vier Stücke zu vier Händen. | Four pieces for four hands.

1. Trommel und Trompete. | Drum and trumpet.

R. KLEINMICHEL.



Vier Stücke zu vier Händen. | Four pieces for four hands.

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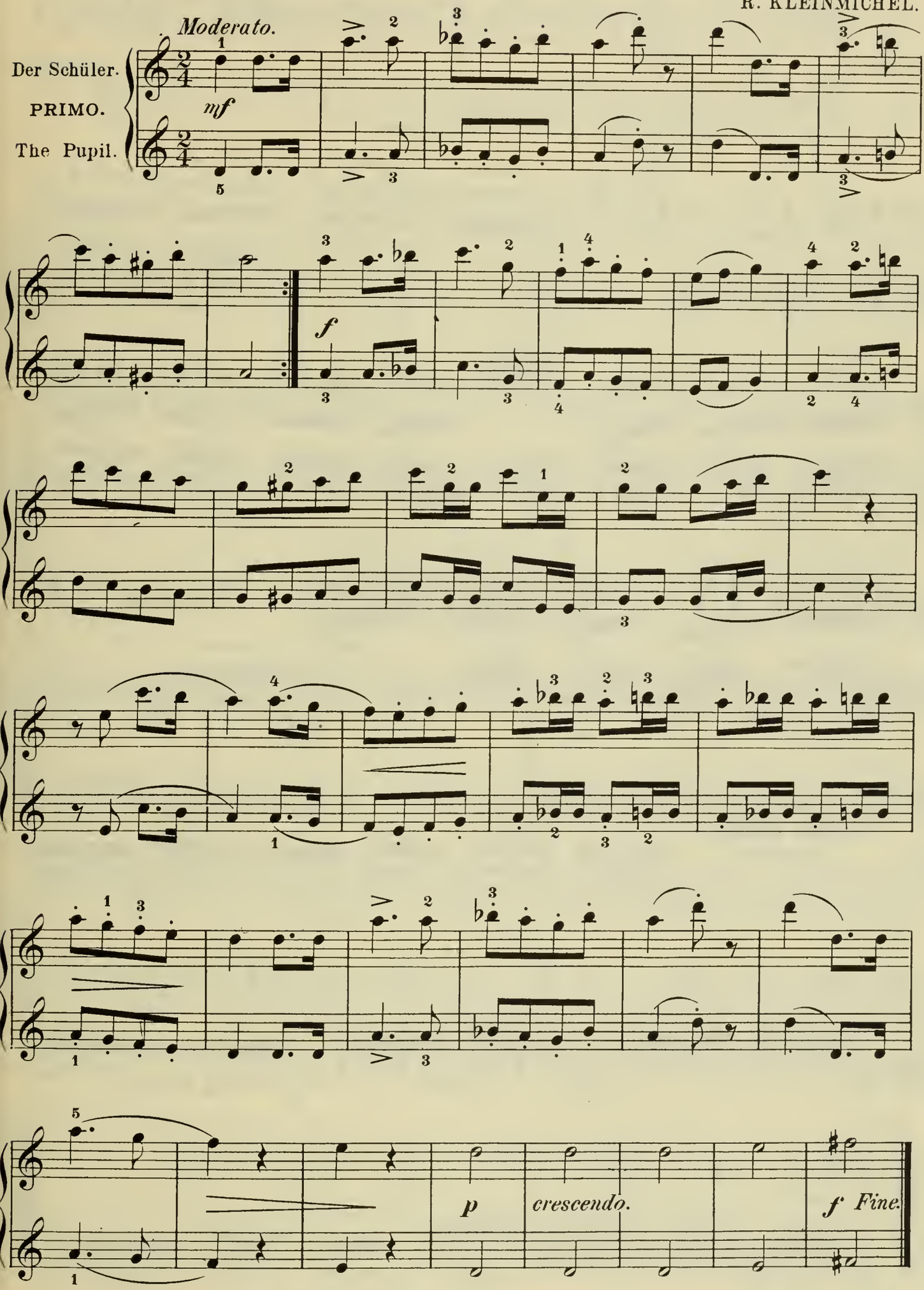
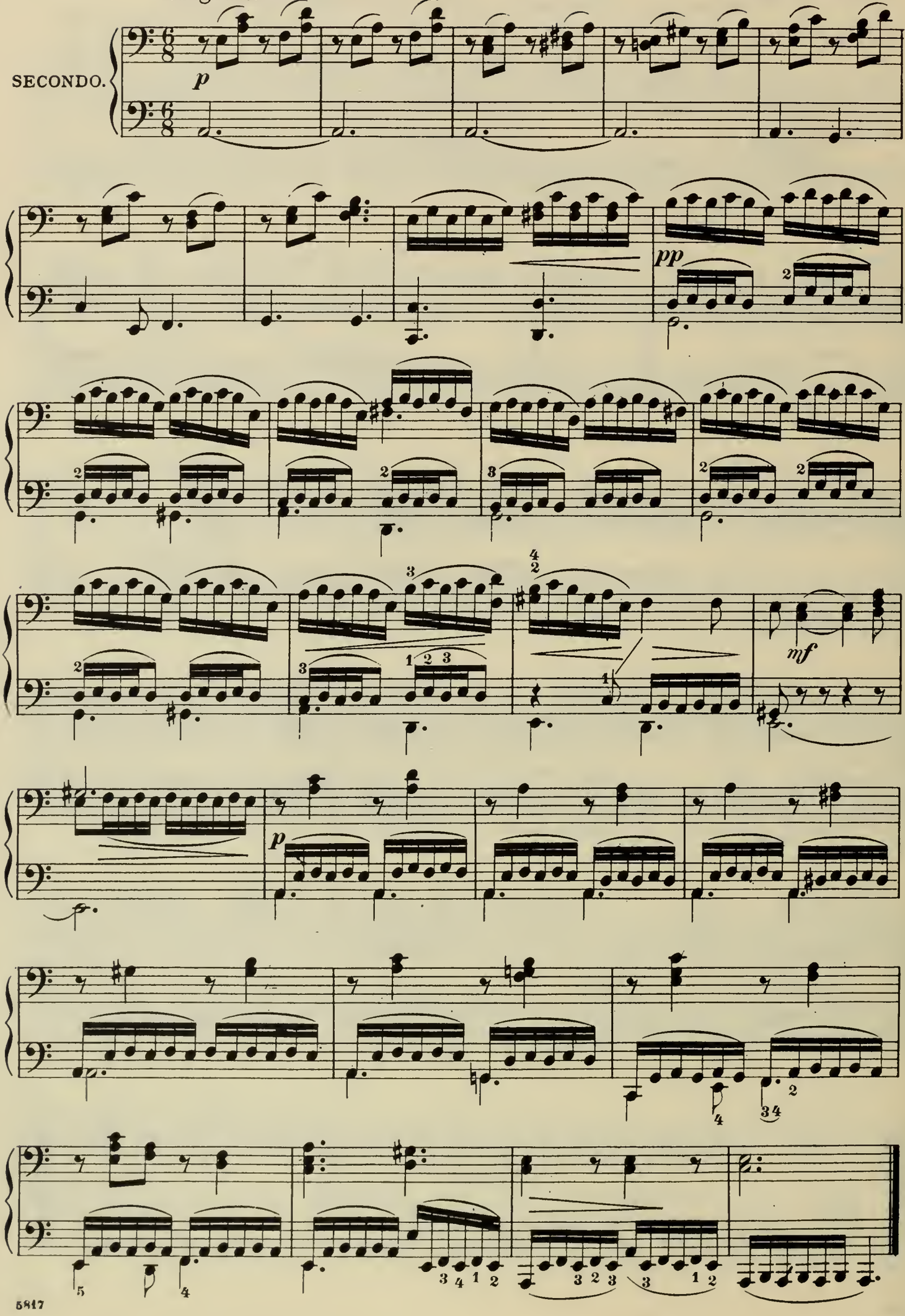


2. Wiegenlied. | · Lullaby.

Langsam.

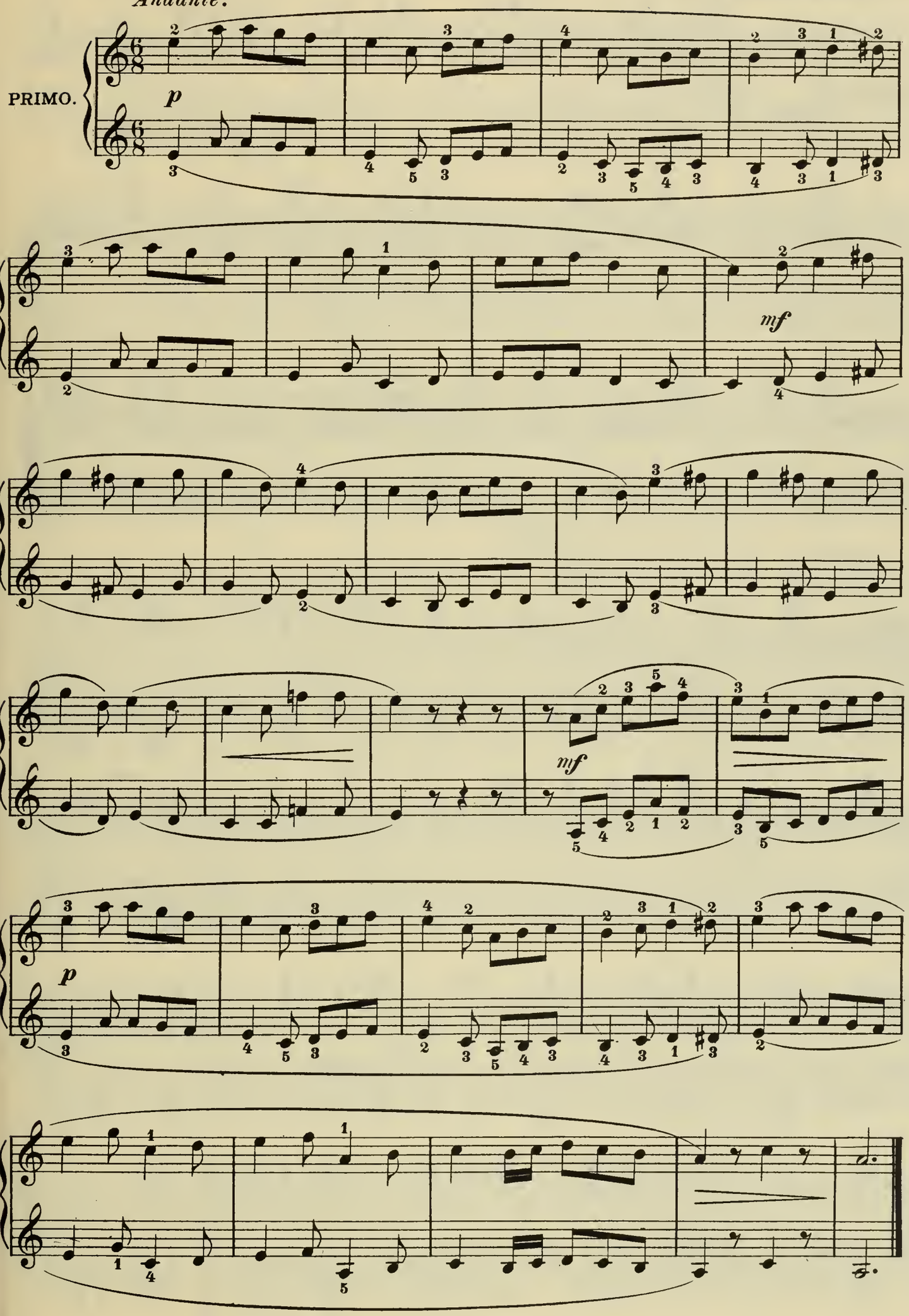
R. KLEINMICHEL.



2. Wiegenlied. | Lullaby.

Andante.

R. KLEINMICHEL.



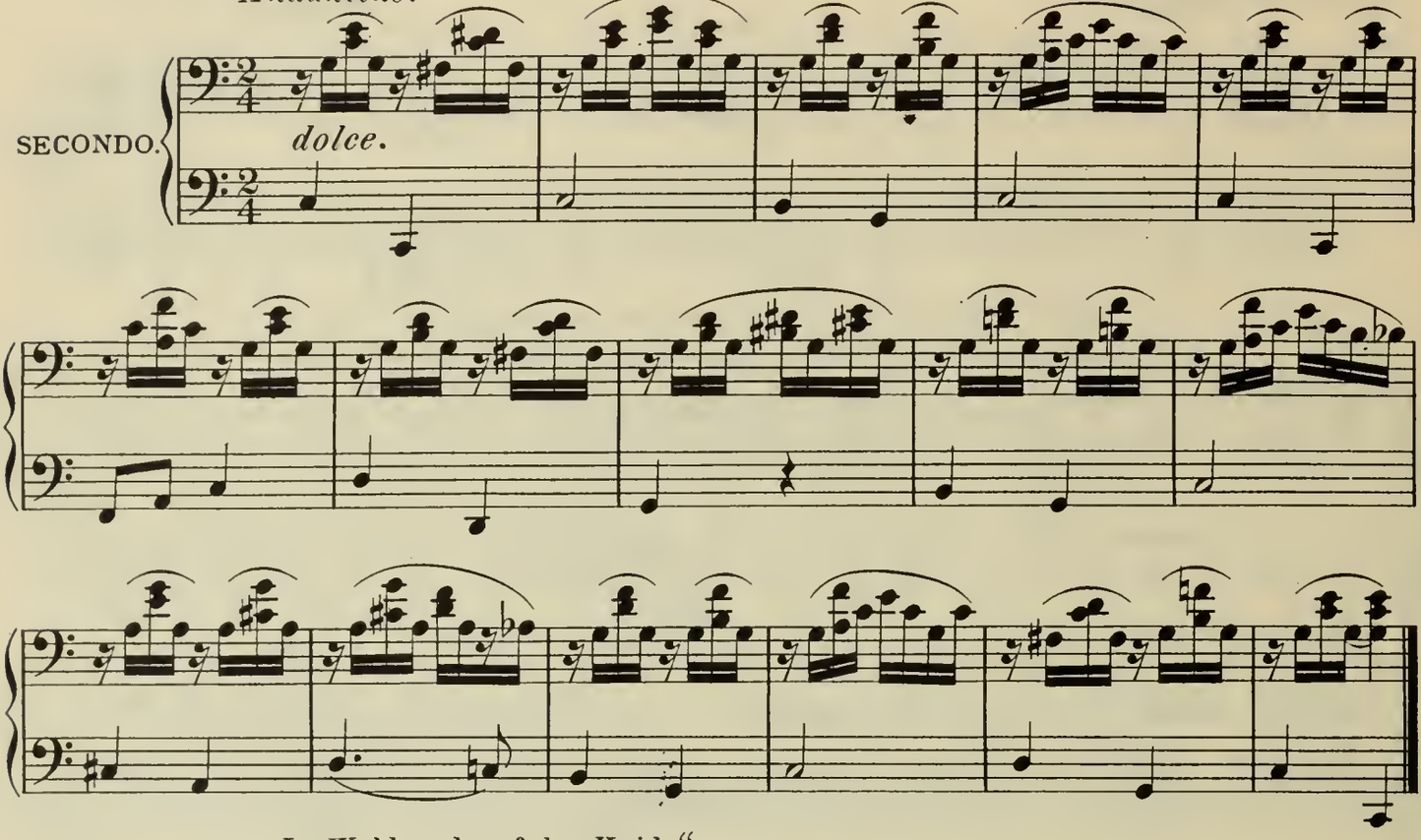
3. Thüringer Volkslied. „Ach, wie ist's möglich dann!“
"Oh, is it possible?"

FR. KÜCKEN.

Andantino.

SECONDO.

dolce.



4. Volkslied. „Im Wald und auf der Haide.“
"In woods and fields."

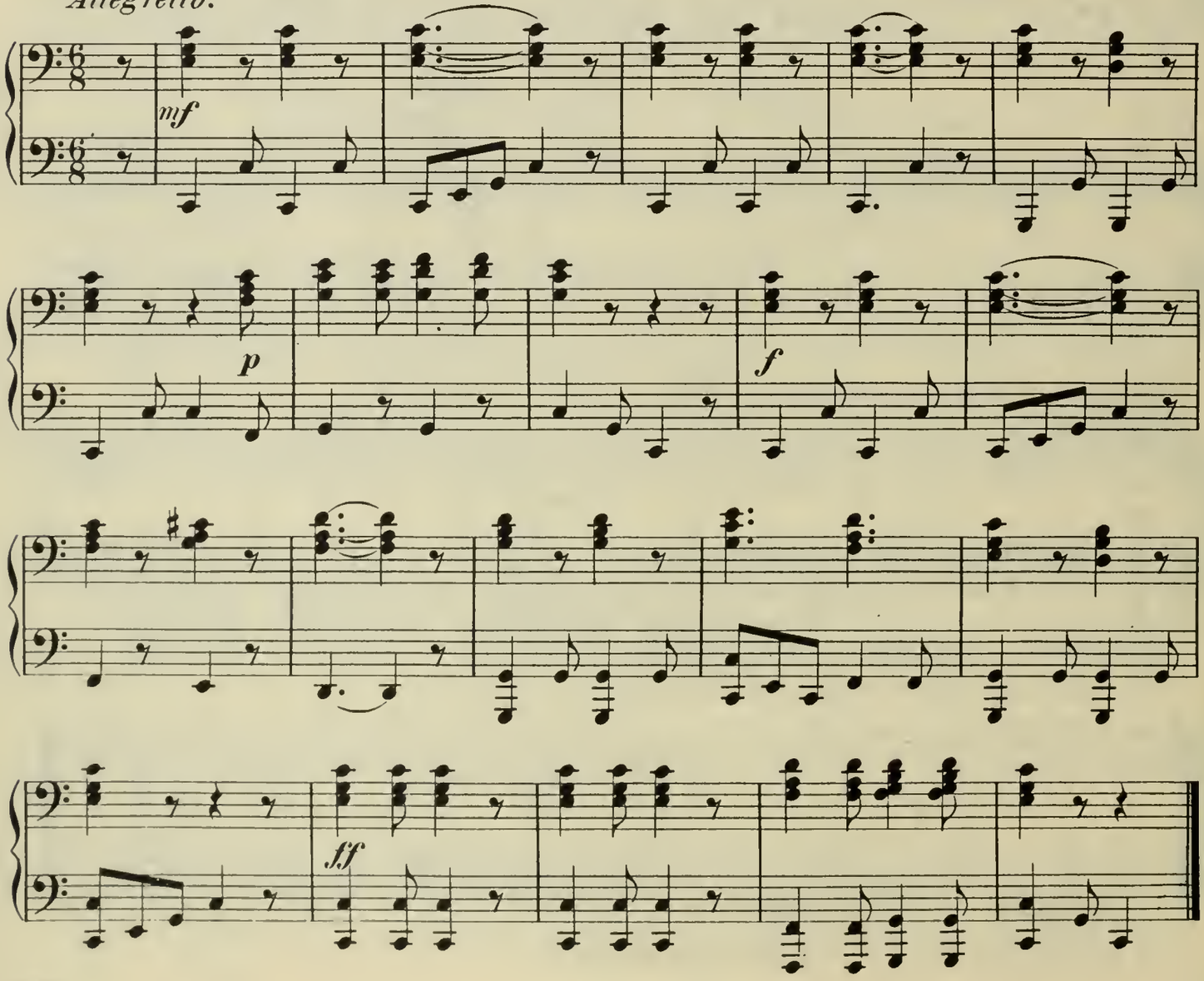
Allegretto.

mf

p

f

ff



3. Thüringer Volkslied.

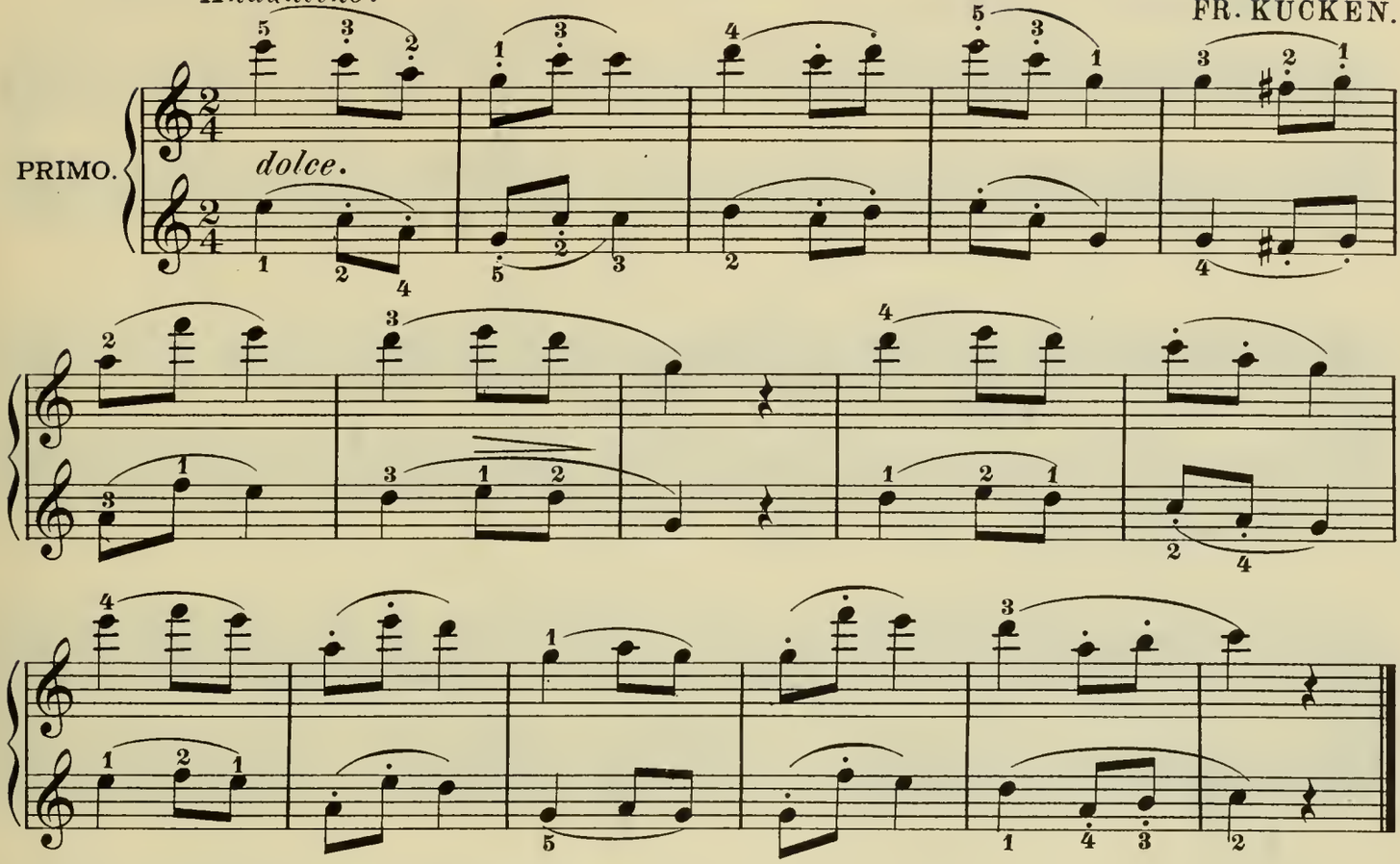
„Ach, wie ist's möglich dann."
"Oh! is it possible?"

Andantino.

FR. KÜCKEN.

PRIMO.

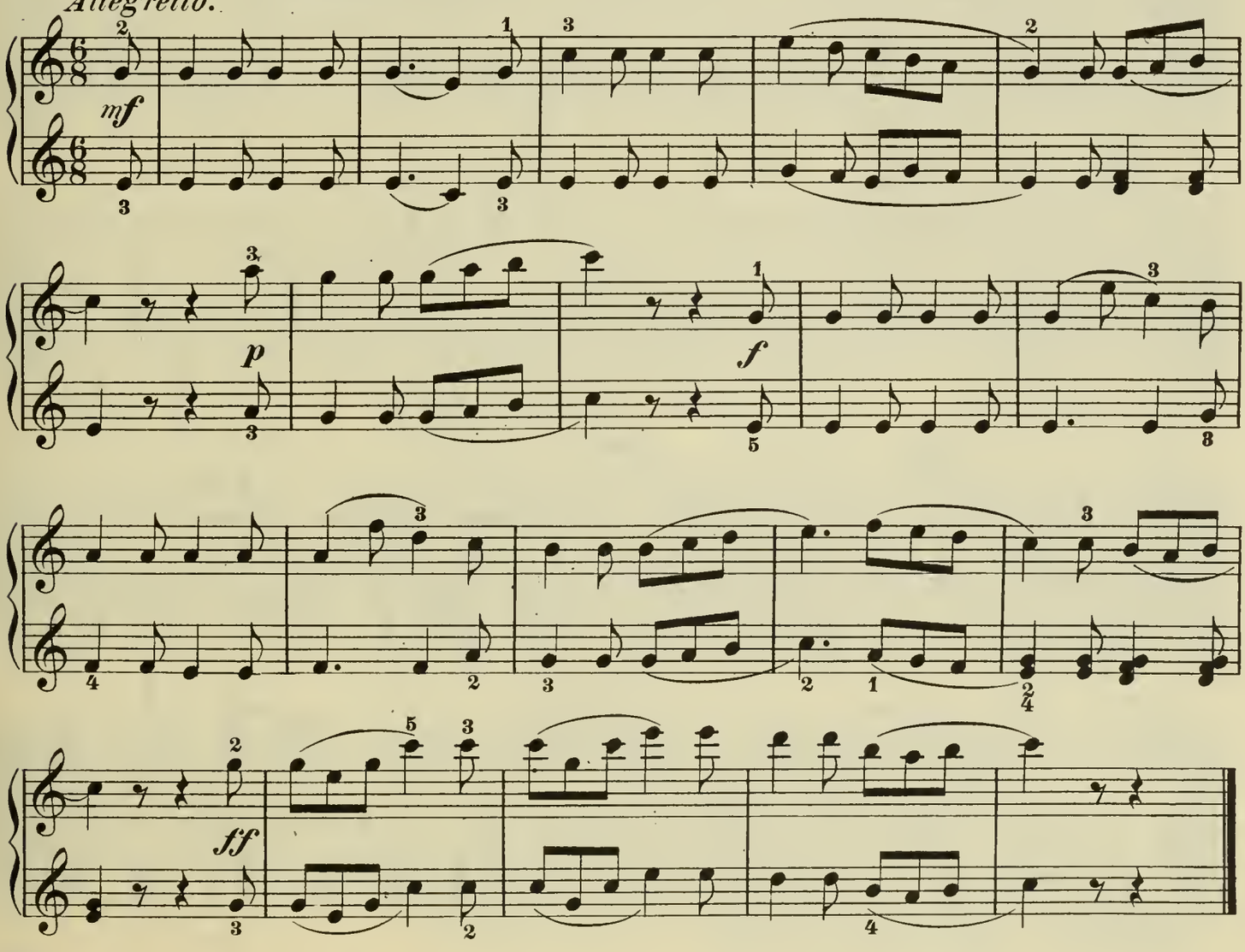
dolce.



4. Volkslied.

„In Wald und auf der Haide."
"In woods and fields."

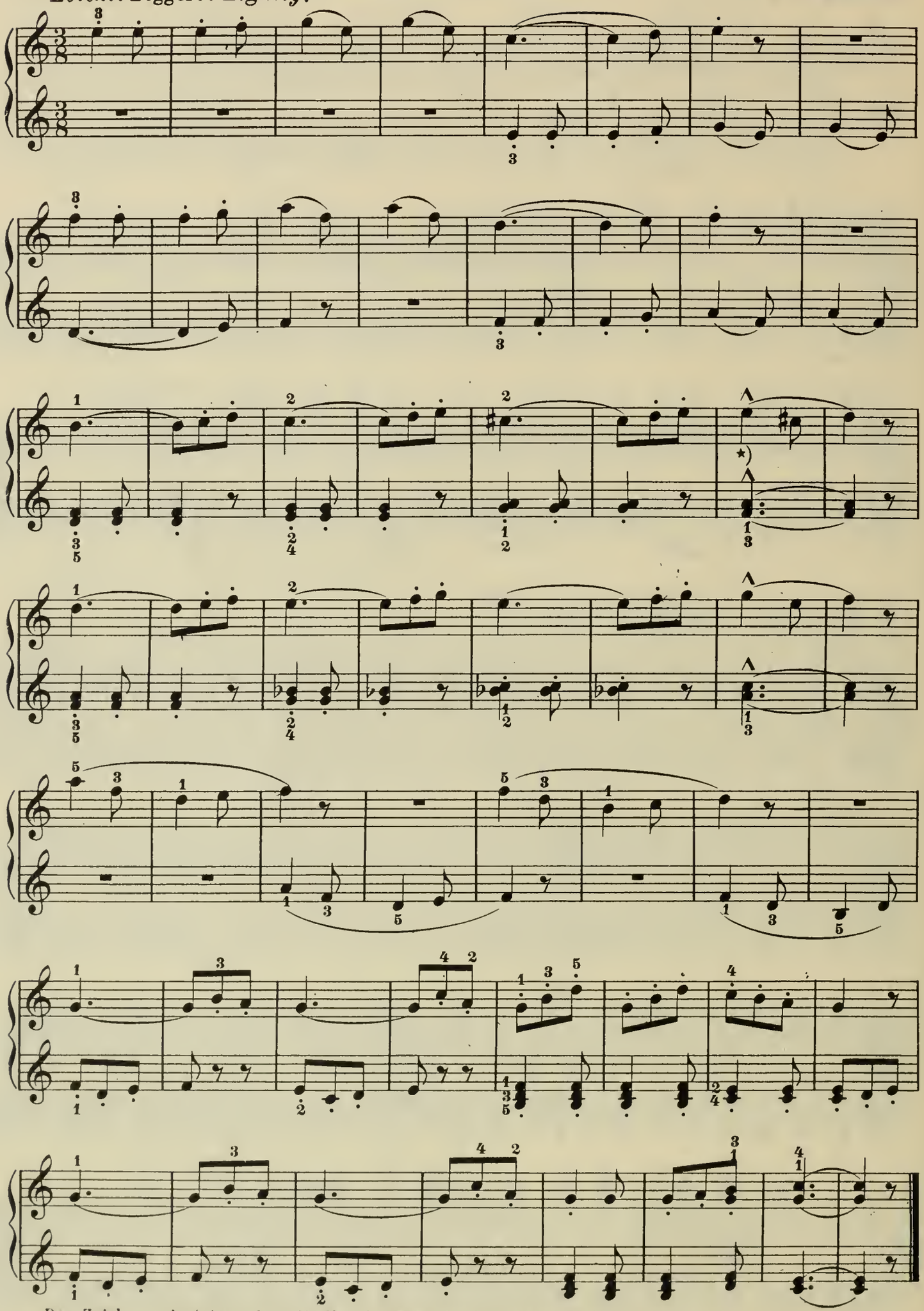
Allegretto.



Der Seiltänzer. | The Rope-Dancer.

Leicht. Leggero. *Lightly.*

R. SCHWALM.

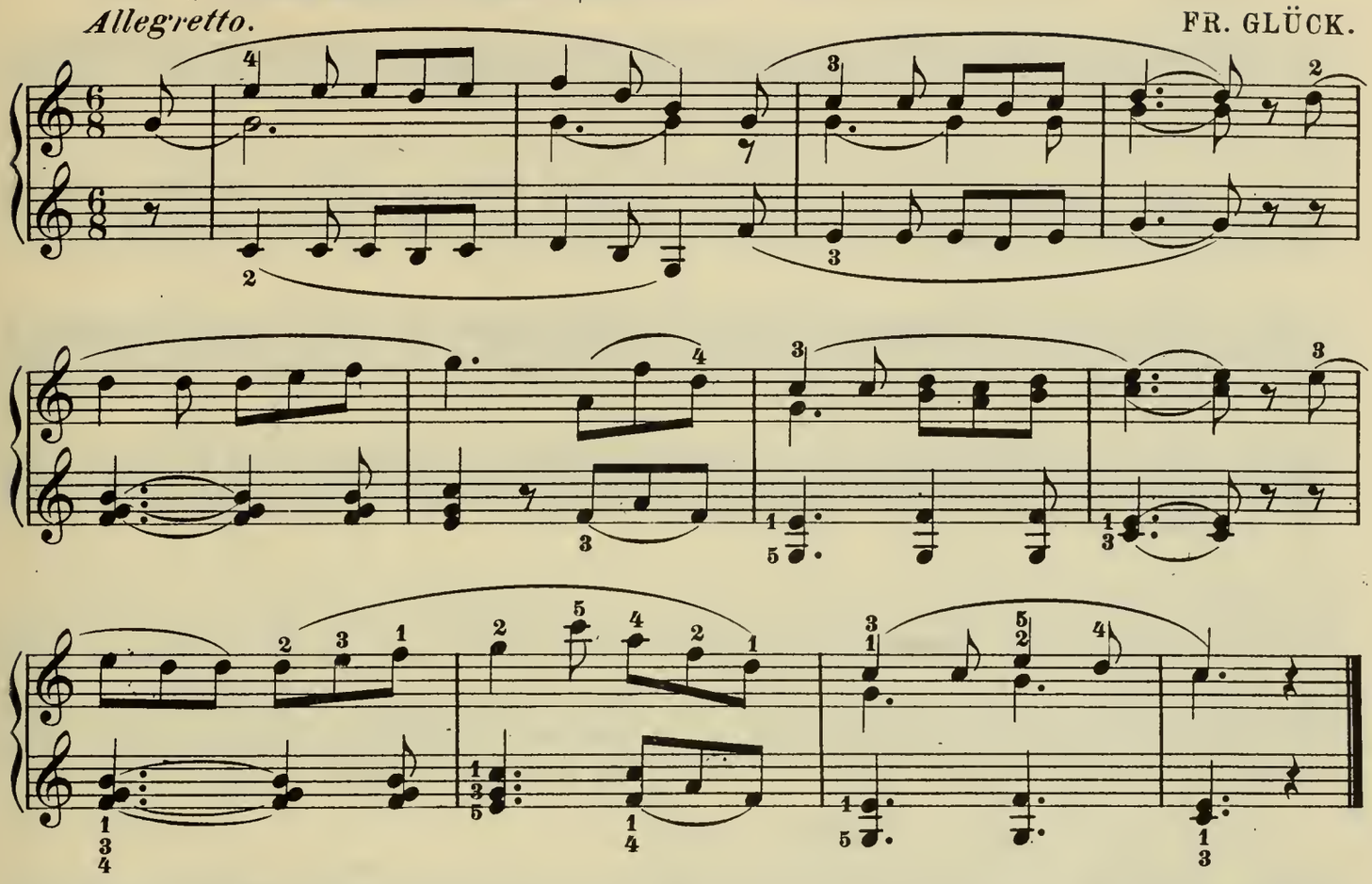


*) Das Zeichen ∧ deutet an dass die Note hervorstechend zu betonen ist.
This sign ∧ indicates a strong emphasis.

Lied. „In einem kühlen Grunde." | "In a shady spot."

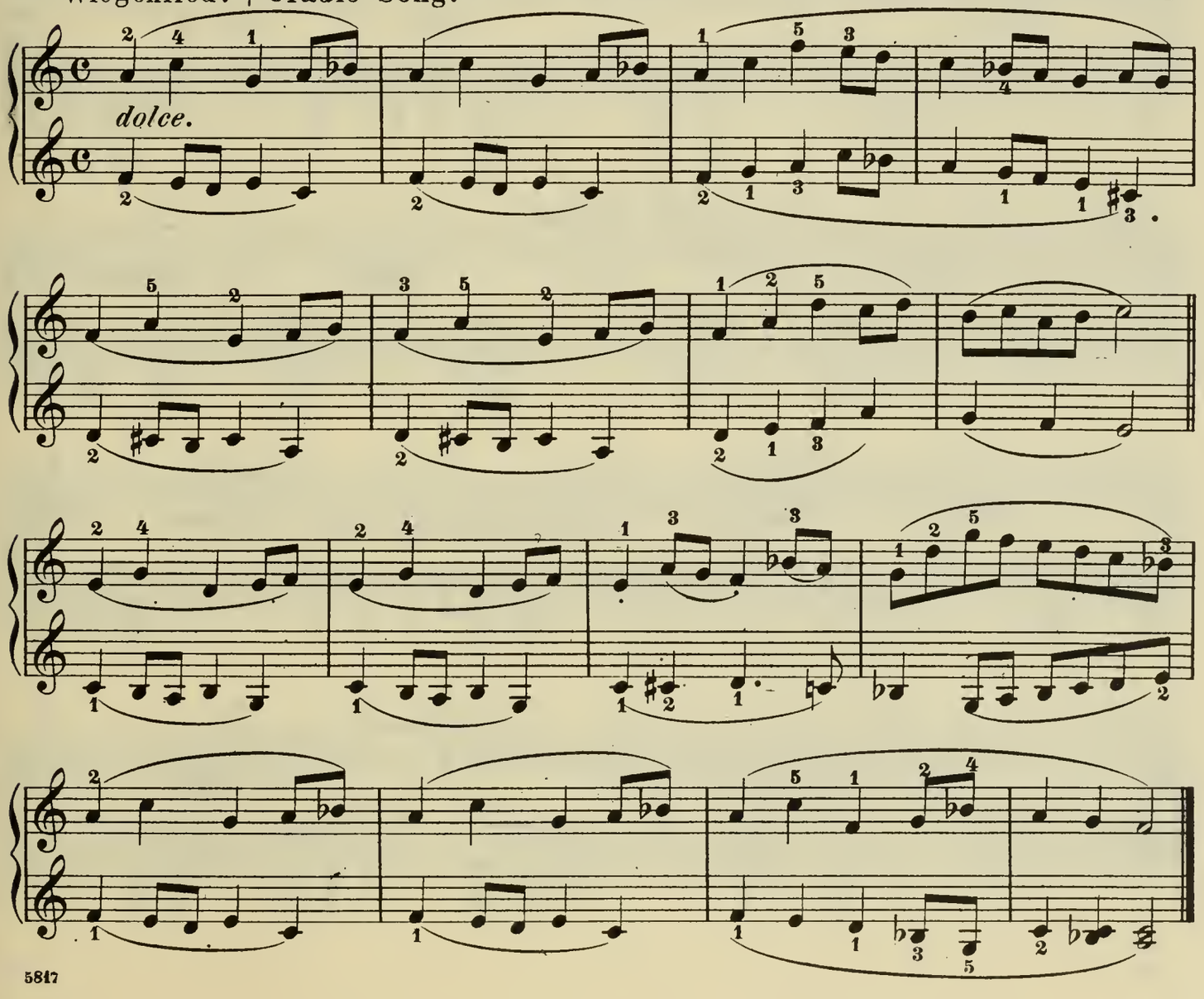
Allegretto.

FR. GLÜCK.

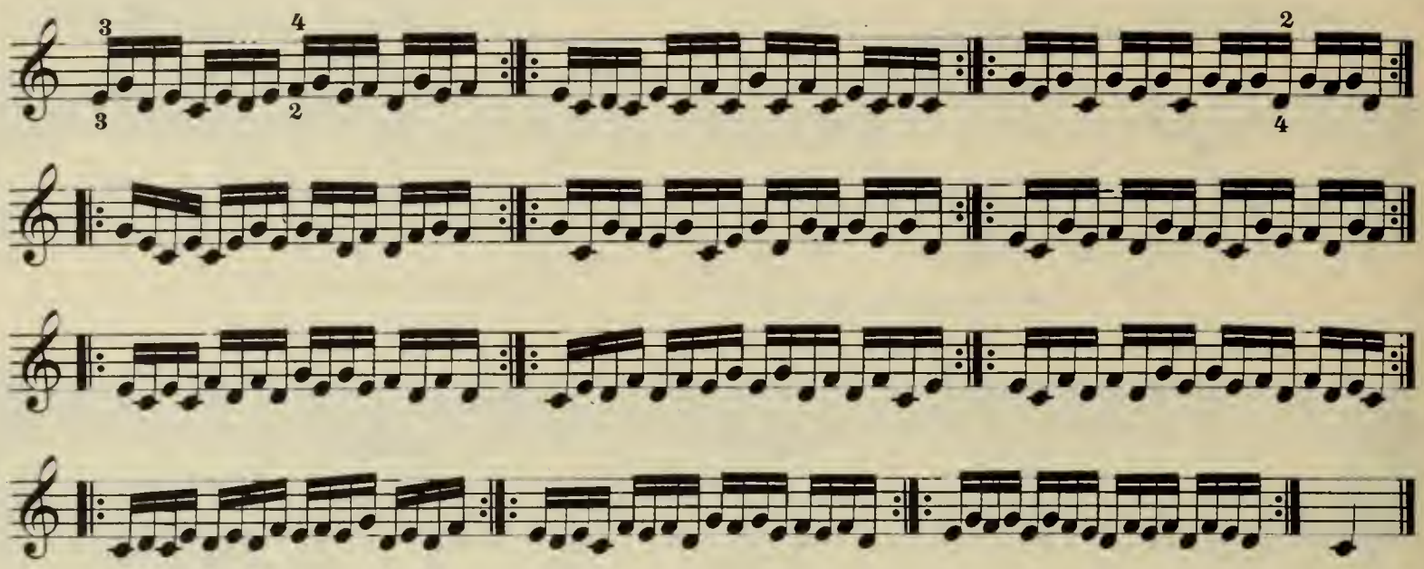


Wiegenlied. | **Cradle Song.**

R. SCHWALM.



Uebungen. Wiederholung 8 mal. | Exercises. To be repeated eight times.

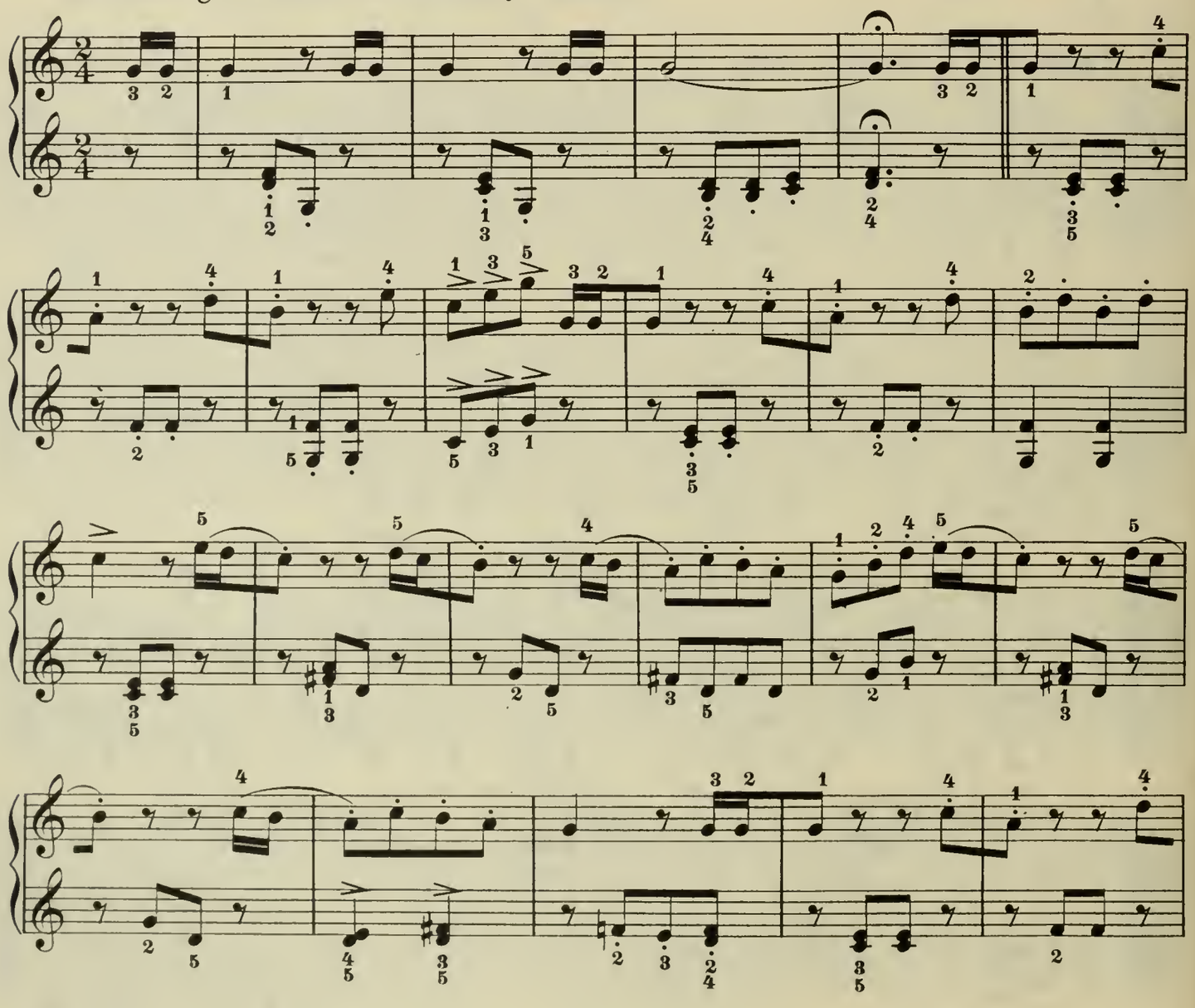


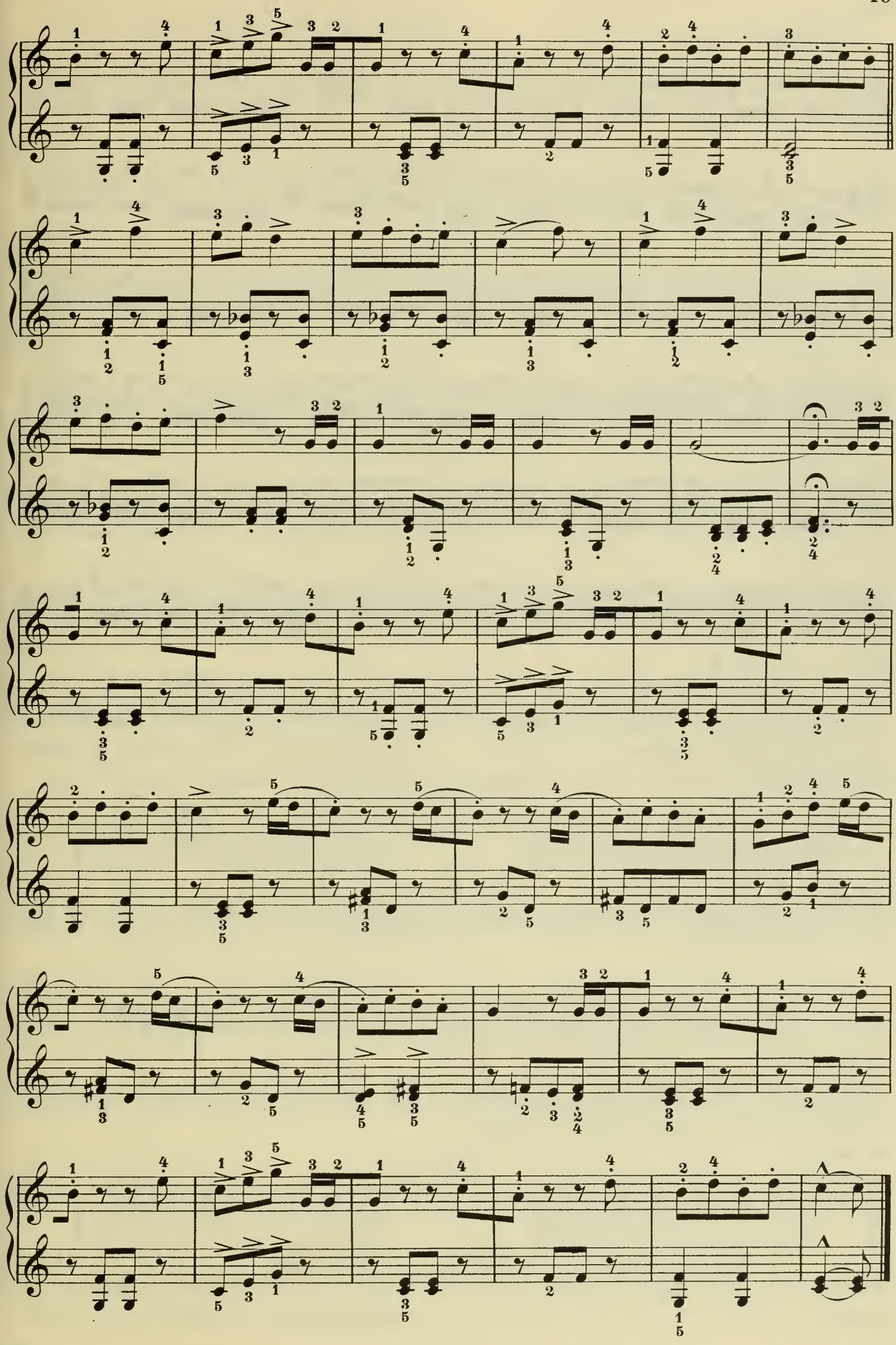
Das Ruhezeichen 𝄐 (fermate) gebietet dem Spieler einen Ruhepunkt, und werden sowohl Noten als auch Pausen dadurch verlängert; bei ersteren ruhen die Finger einige Zeit auf den Tasten.

The following sign 𝄐 (fermata) indicates a pause. Notes as well as rests may be prolonged by it indefinitely. To sustain the sound of notes during a pause, hold the keys down firmly.

Geburtstags-Marsch. | Birthday March.

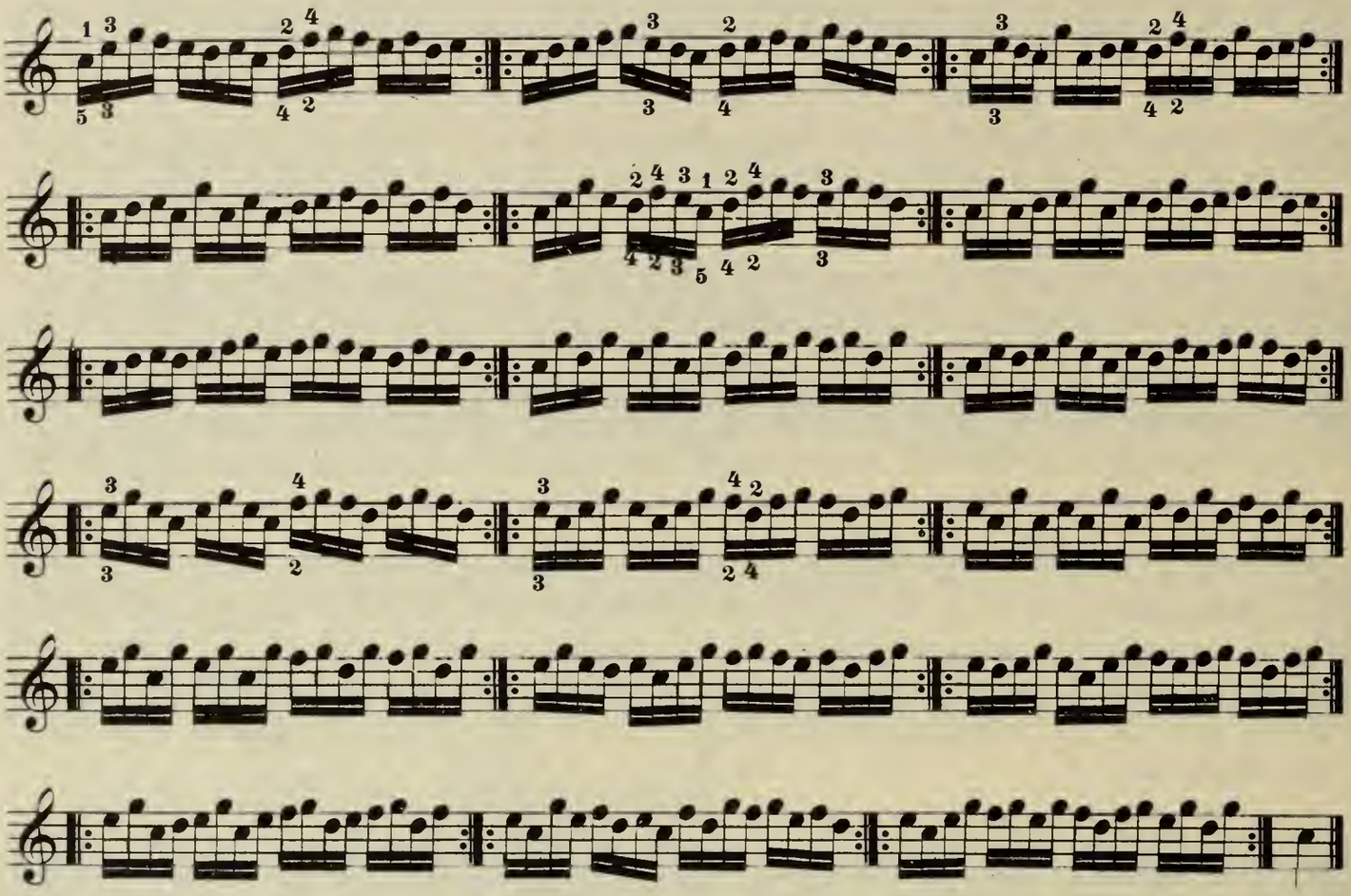
R. SCHWALM.





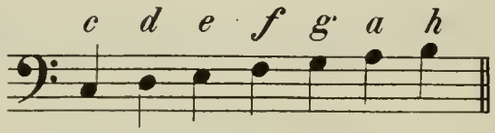
Uebungen. Wiederholen 8 mal.

Exercises. To be repeated eight times.

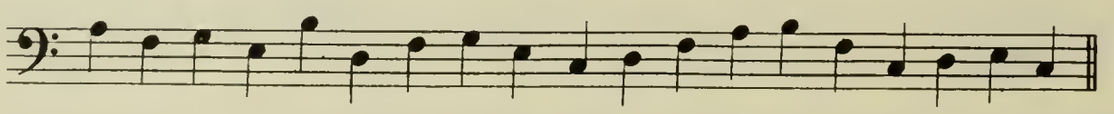


Bass-Noten.

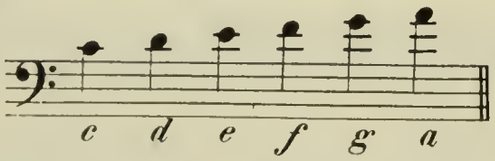
Zur Bezeichnung für tiefe Töne bedient man sich des Bass-Schlüssels 𝄢 Zunächst sind die Noten der kleinen Octave zu lernen:



und darauf folgende Noten anzuschlagen und deren Namen zu nennen:



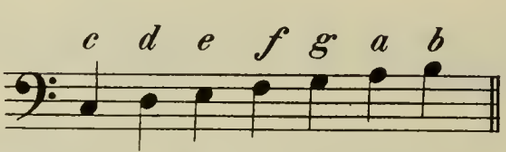
Darauf sind noch die sechs Bass-Noten der eingestrichenen Octave (über den Linien) zu merken:



und ausser der Reihe anzuschlagen und zu benennen.

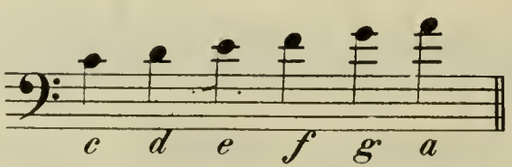
Bass Notes.

The bass clef 𝄢 is used to mark the notes of the lower staff. First learn the notes of the third octave:



Then play the following notes and say their names:

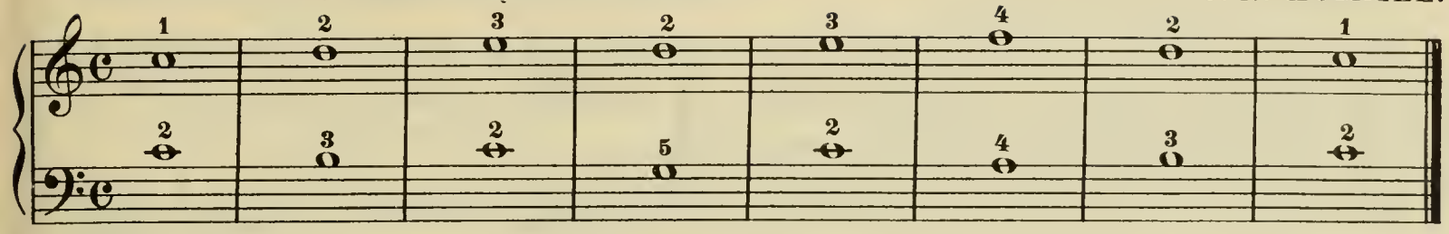
The six bass notes of the fourth octave



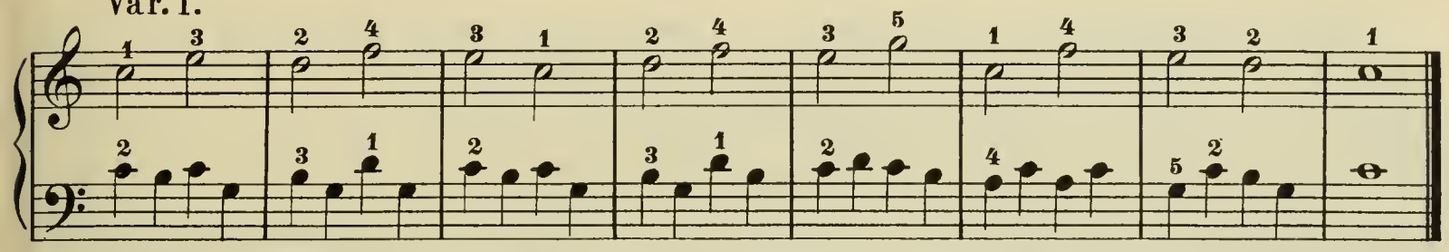
should be played upwards, downwards and in irregular order and their names given.

Variationen. | Variations on a theme.

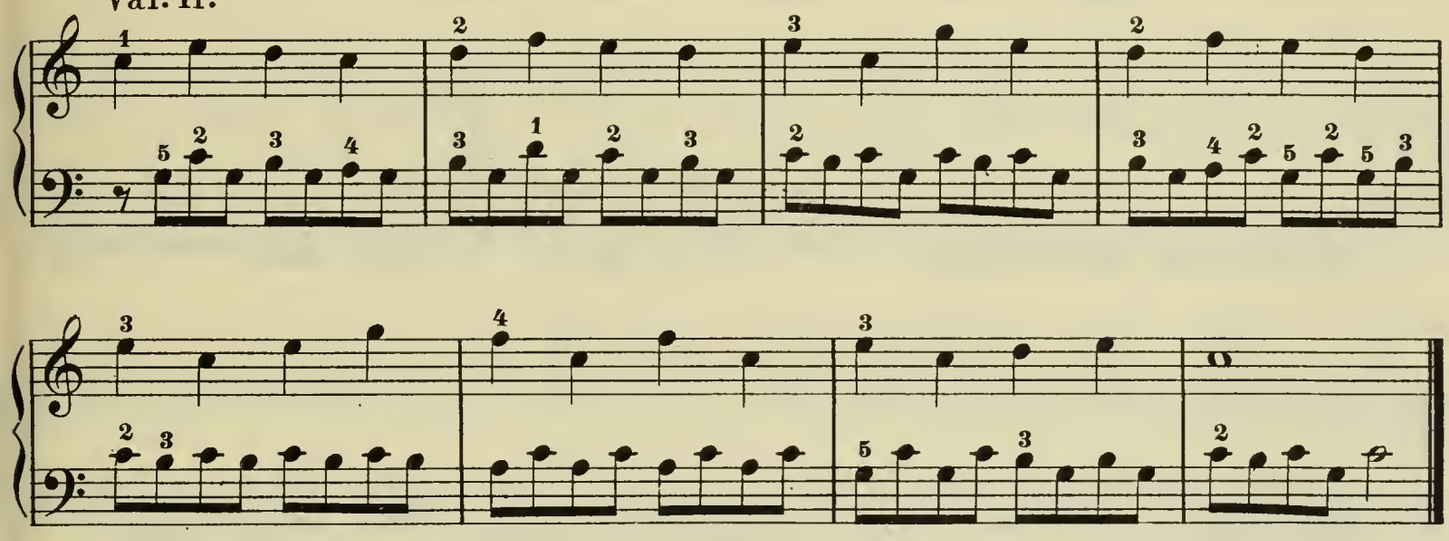
J. N. HUMMEL.



Var. I.

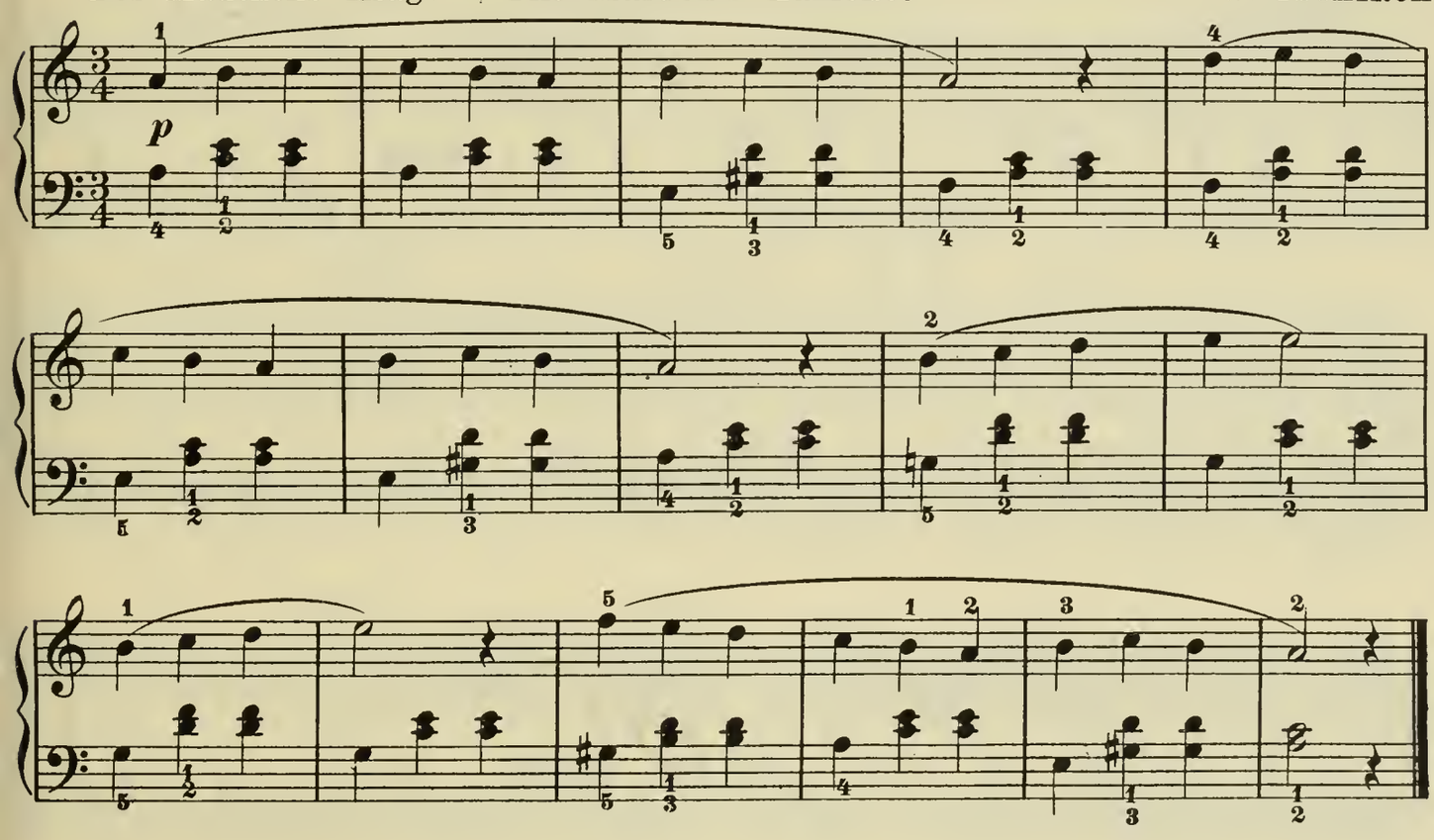


Var. II.

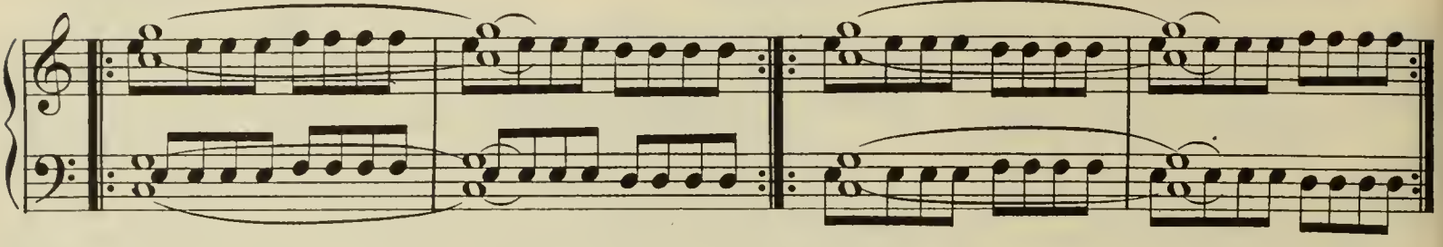


Des Mädchens Klage. | The Maiden's Lament.

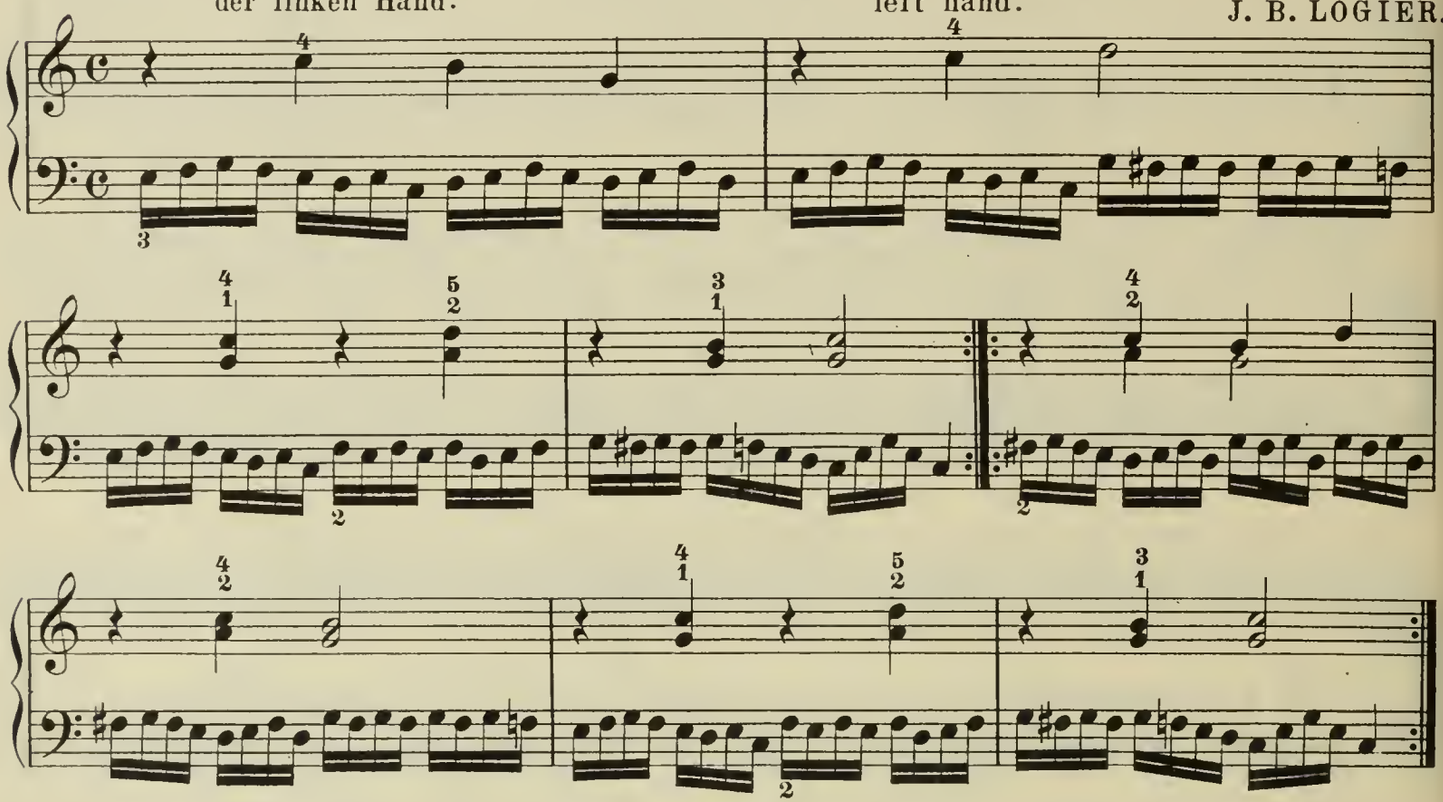
W. TSCHIRCH.



Uebung. Wiederholung 8 mal. | **Exercise.** To be repeated eight times.

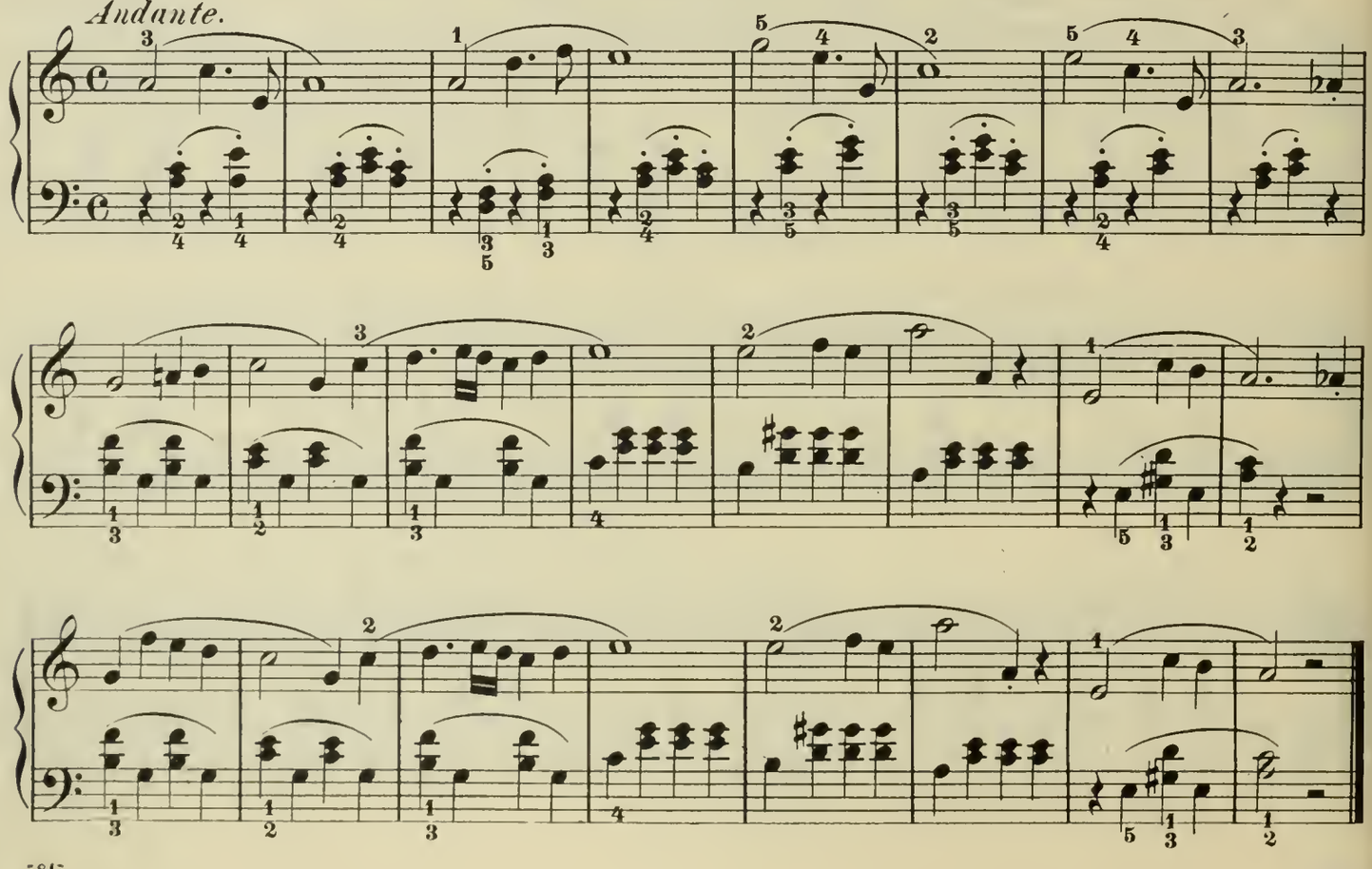


Etüde (Uebungsstück) zur Geläufigkeit der linken Hand. | **Study** for greater freedom in the use of the left hand. J. B. LOGIER.

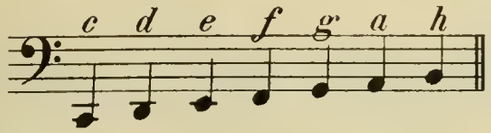


Der Hirt vom Berge. Schwedisches Lied. | **Swedish Song.**

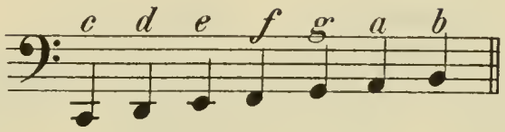
Andante.



Man lerne jetzt die Noten der grossen Octave:

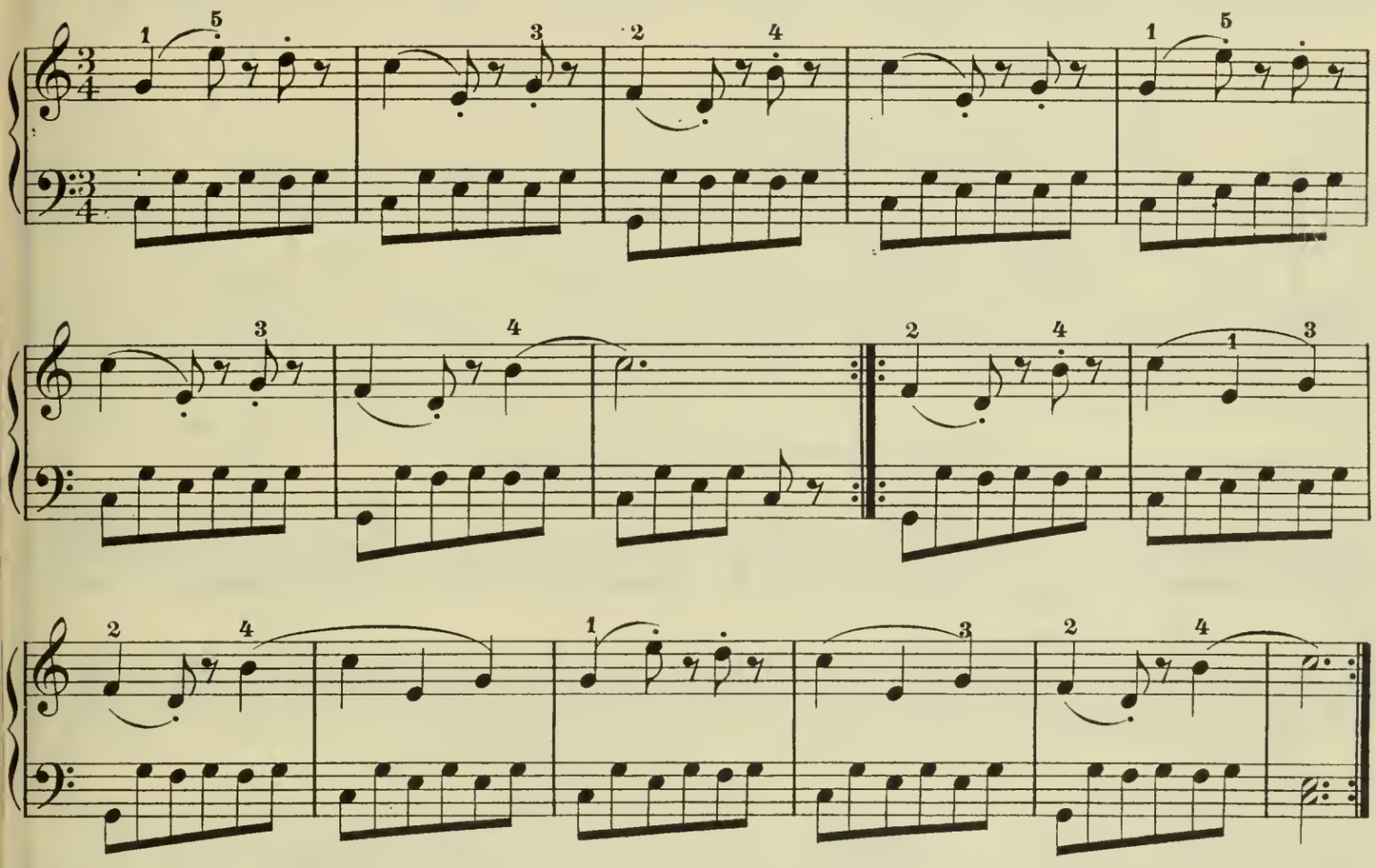


Now learn the notes of the second octave.



Böhmisches Volkslied. | Bohemian Folk-song.

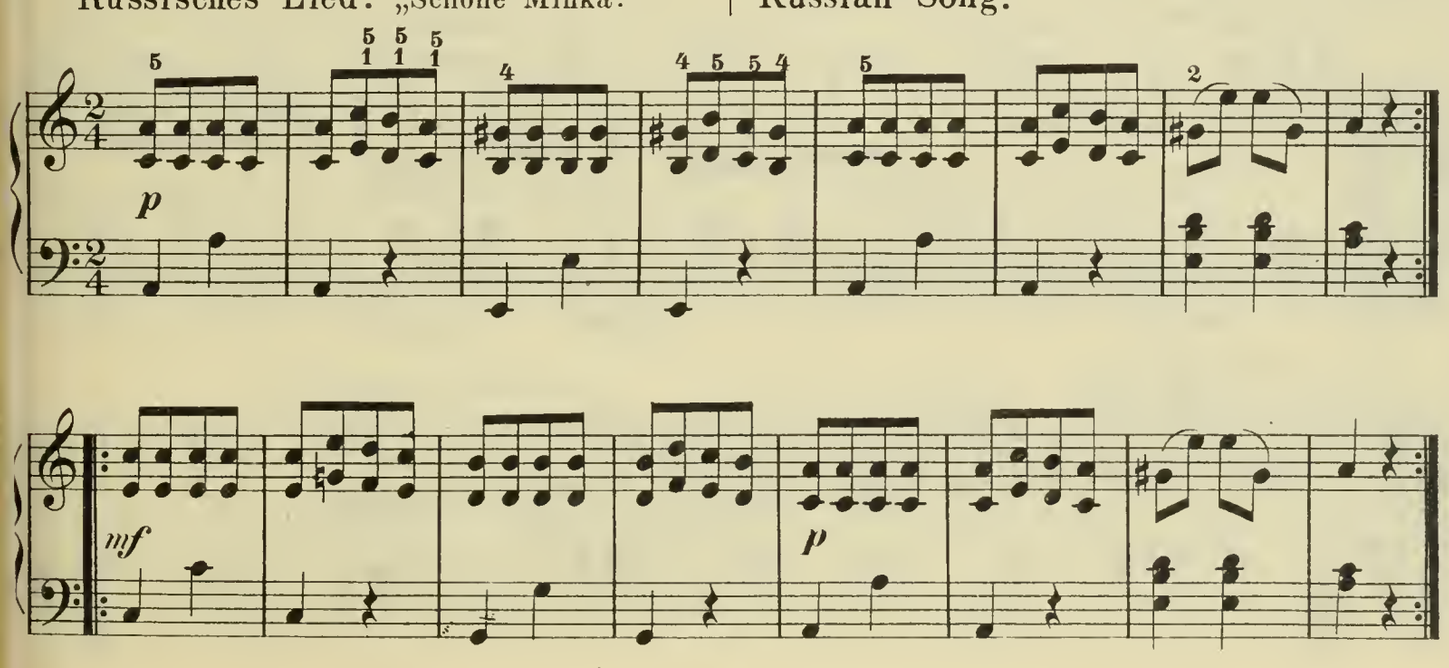
Moderato.



Im folgenden Satz hat die rechte Hand den Anschlag mit lockerem Handgelenk zu machen.

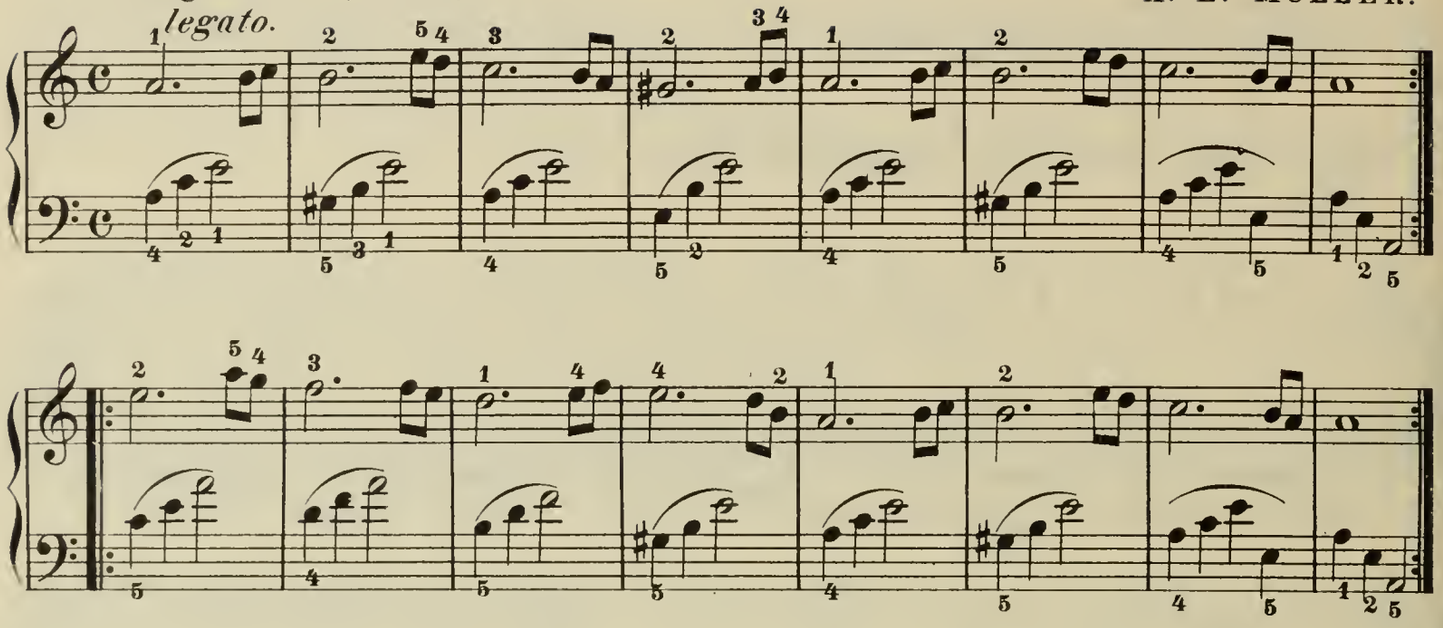
The following song should be played with "loose" or "slack" wrist. The back of the hand is lightly thrown upwards, and the arm kept still.

Russisches Lied. „Schöne Minka." | Russian Song.

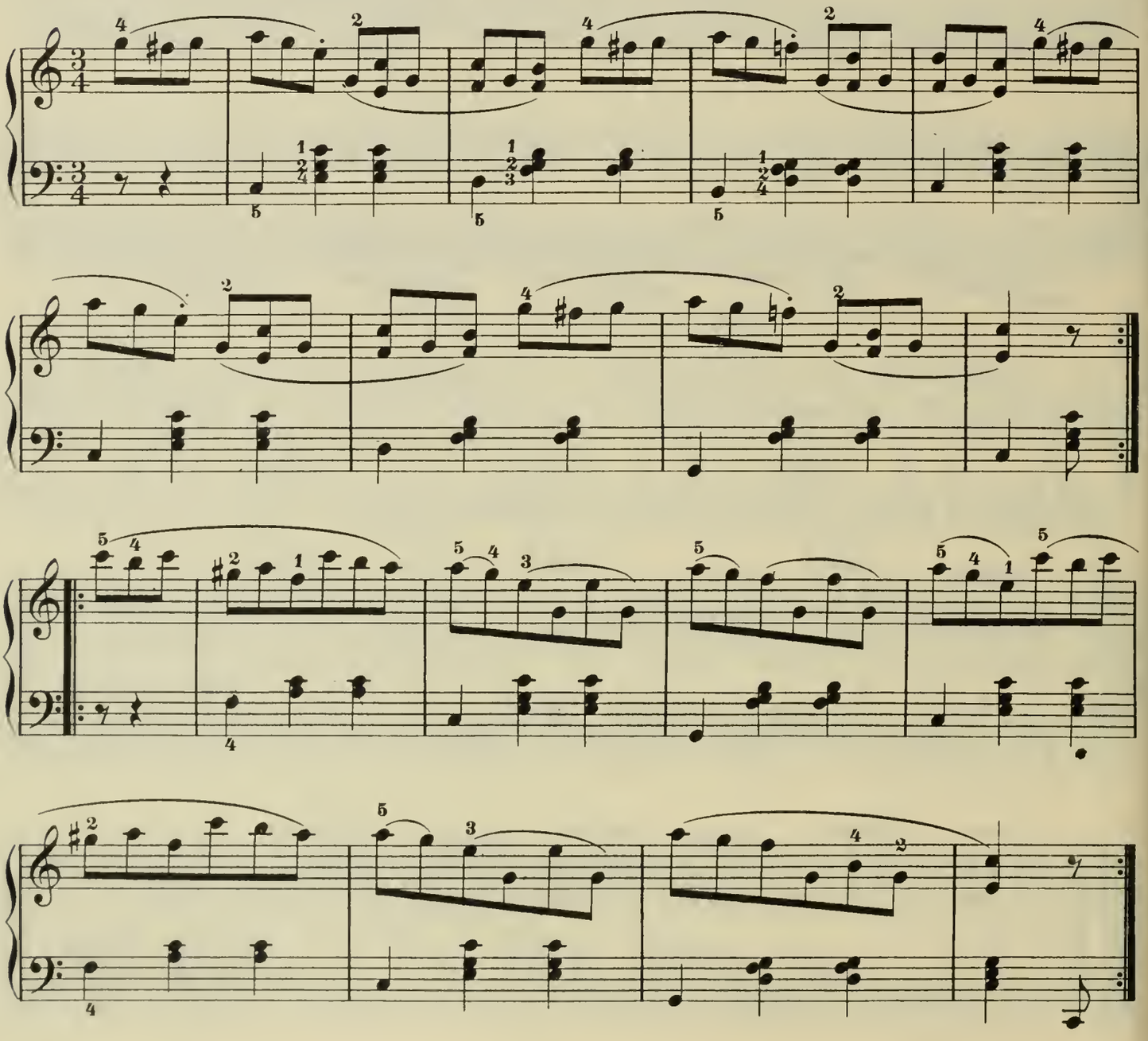


Uebungsstück. | Study.

A. E. MÜLLER.

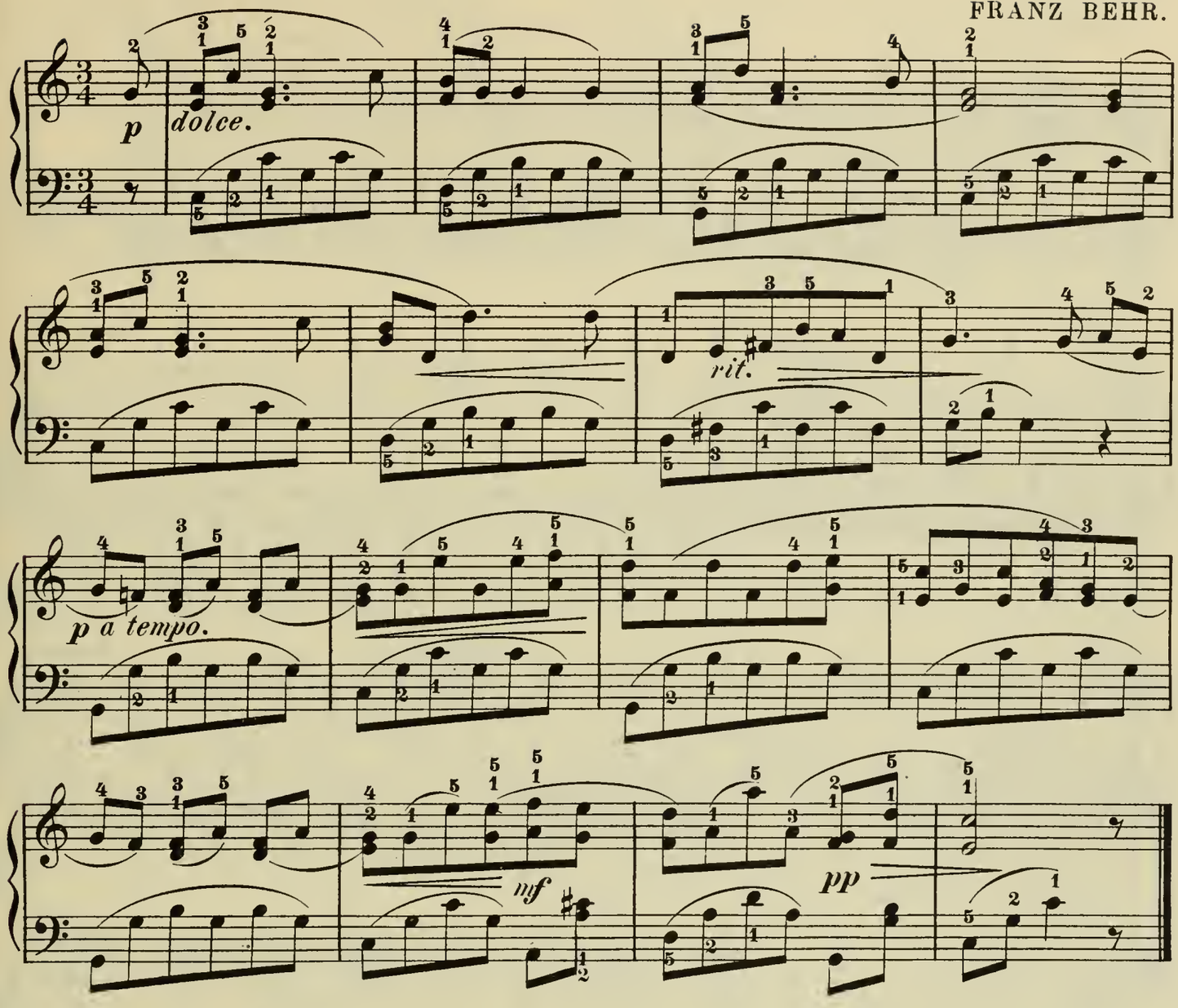


Walzer eines Wahnsinnigen. | Waltz of a Lunatic.



Kärntnerliedchen. | Song of Carinthia.

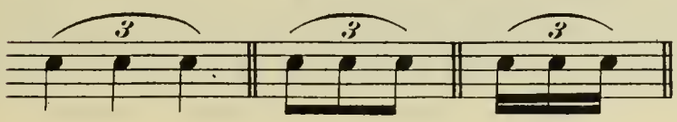
FRANZ BEHR.



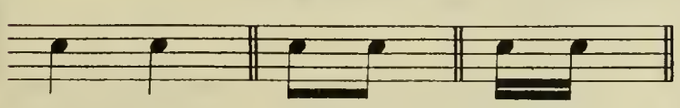
Triolen.

Zuweilen sollen drei Noten nur soviel gelten als zwei derselben Gattung: man nennt sie Triolen und bezeichnet sie durch die gewöhnlich mit einem Bogen versehene schrägstehende Ziffer 3

Viertel-Triole, Achtel-Triole, 16tel-Triole,



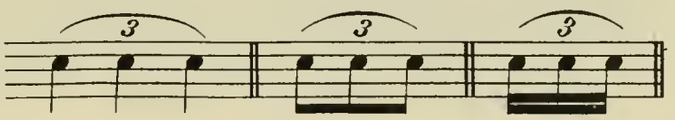
im Werthe gleich mit:
2 Viertelnoten, 2 Achtelnoten, 2 16tel-Noten.



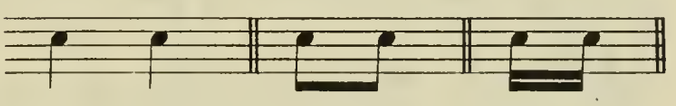
Triplets.

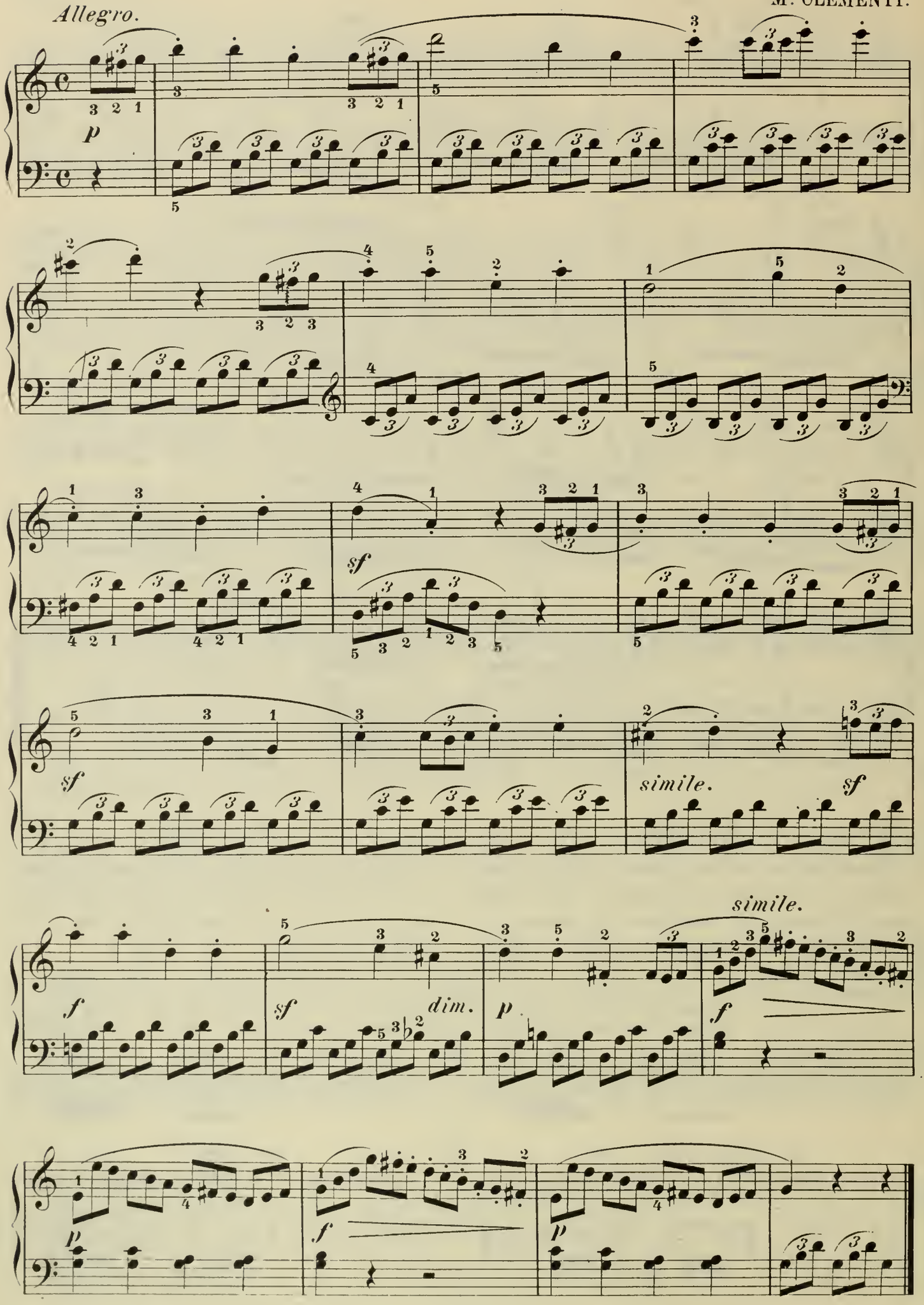
Three notes sometimes have the same length as two of the same kind; such notes, called triplets, are marked by the following sign 3

Triplets of quarters, of eighths, of sixteenths,



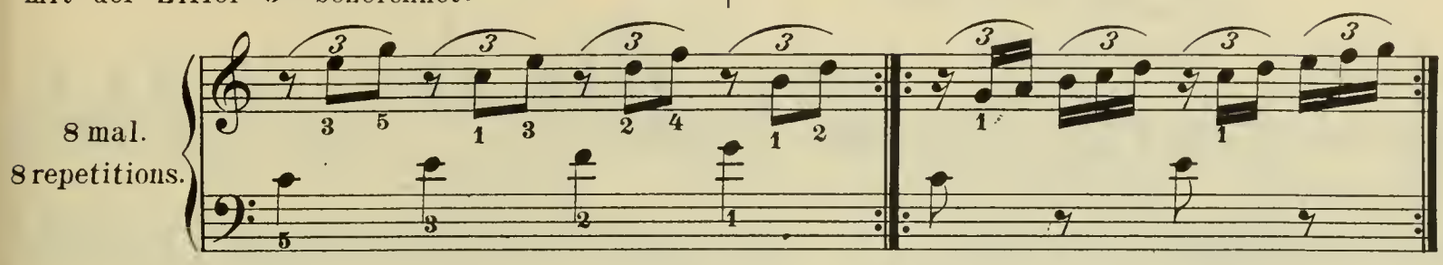
are equal to:
2 quarters, 2 eighths and 2 sixteenths.




Allegro.
p
sf
sf
simile.
sf
simile.
f
sf
dim.
p
f
p
f
p

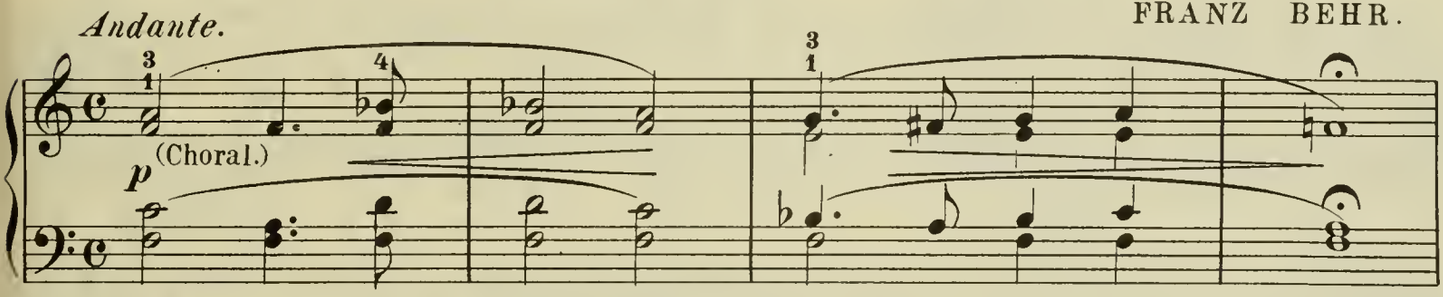
Die Triole kann auch in Verbindung mit Pausen vorkommen und wird dann ebenfalls mit der Ziffer 3 bezeichnet.

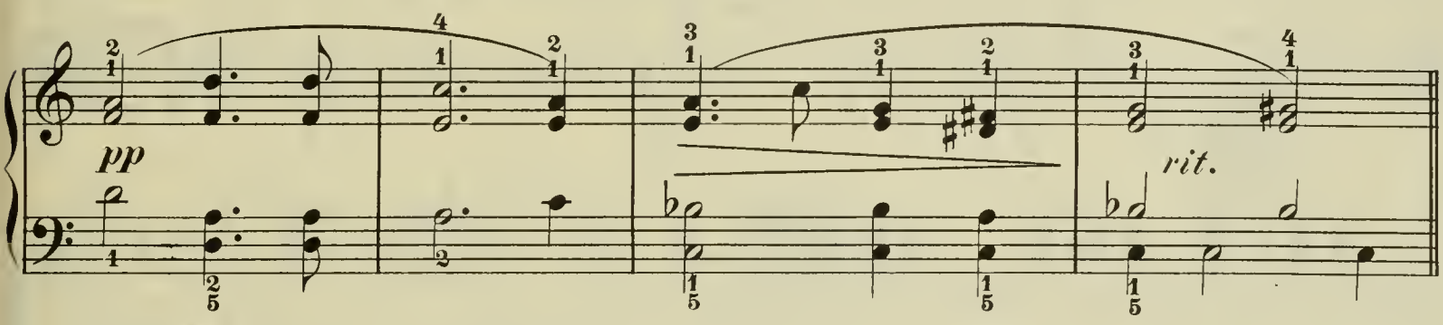
Triplets sometimes include rests. The same sign is used.

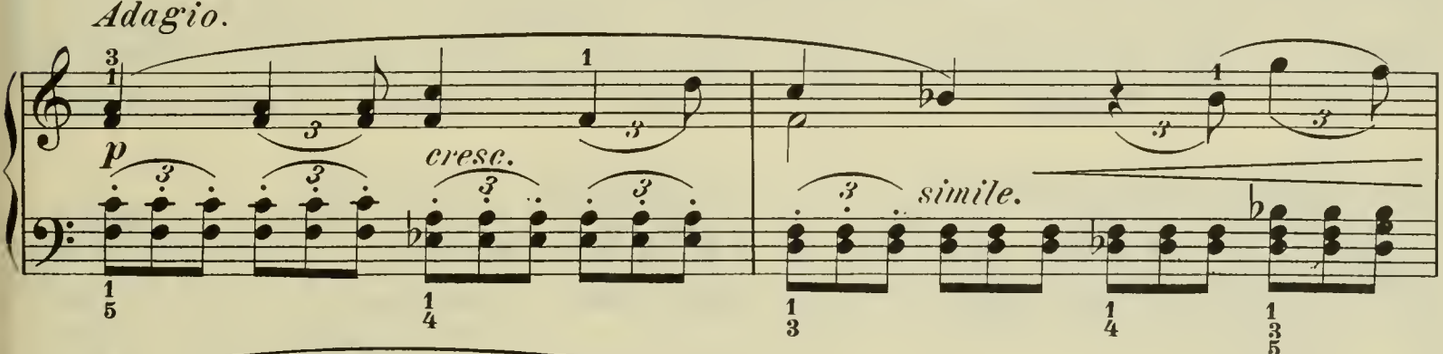


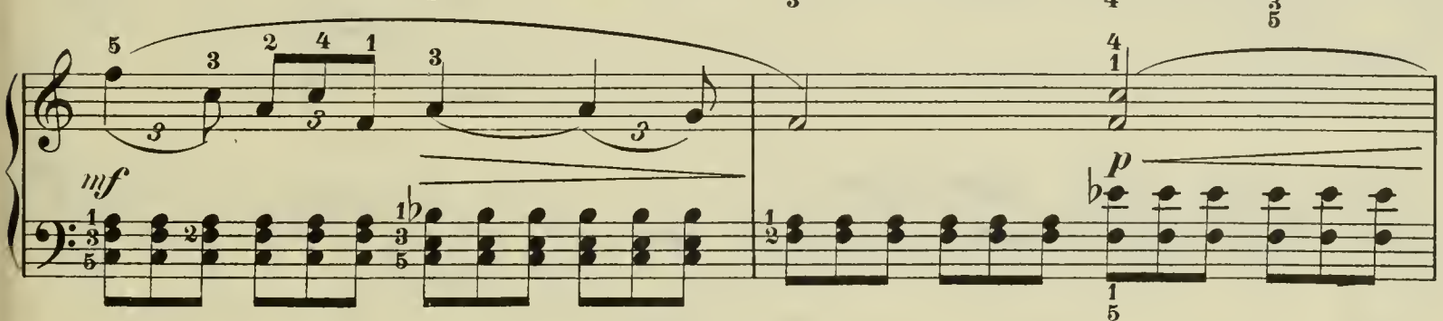
Zur Weihnachtszeit. | Christmas-Time.

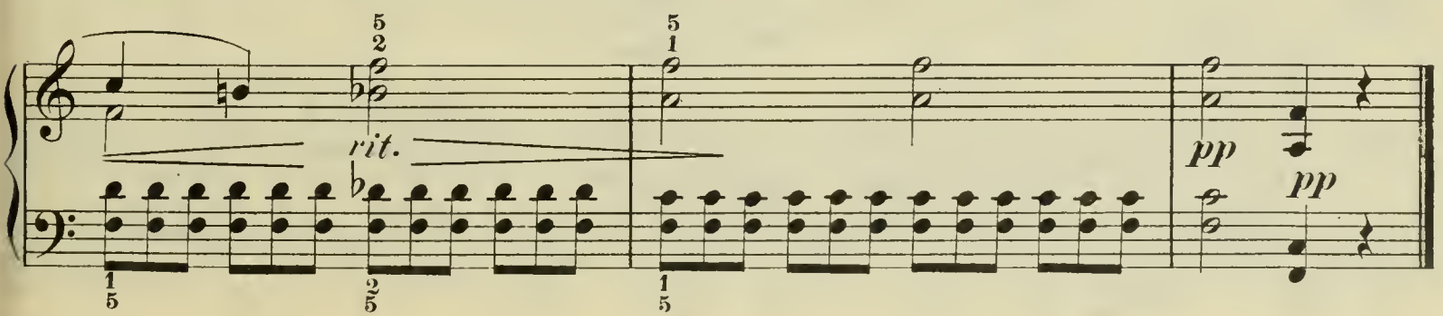
FRANZ BEHR.











Drei Stücke zu vier Händen.

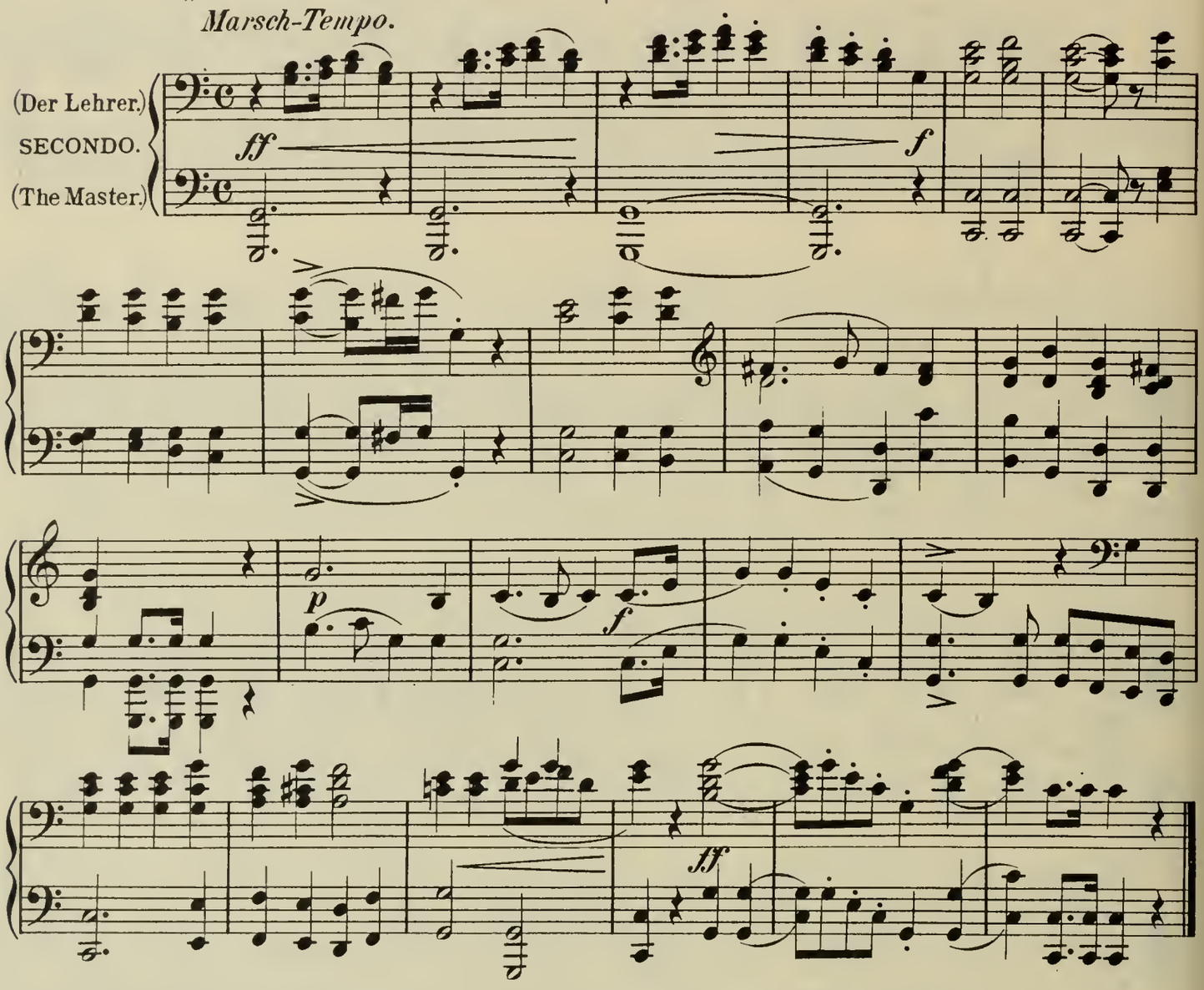
Three pieces for four hands.

1. Holländische Volkshymne.

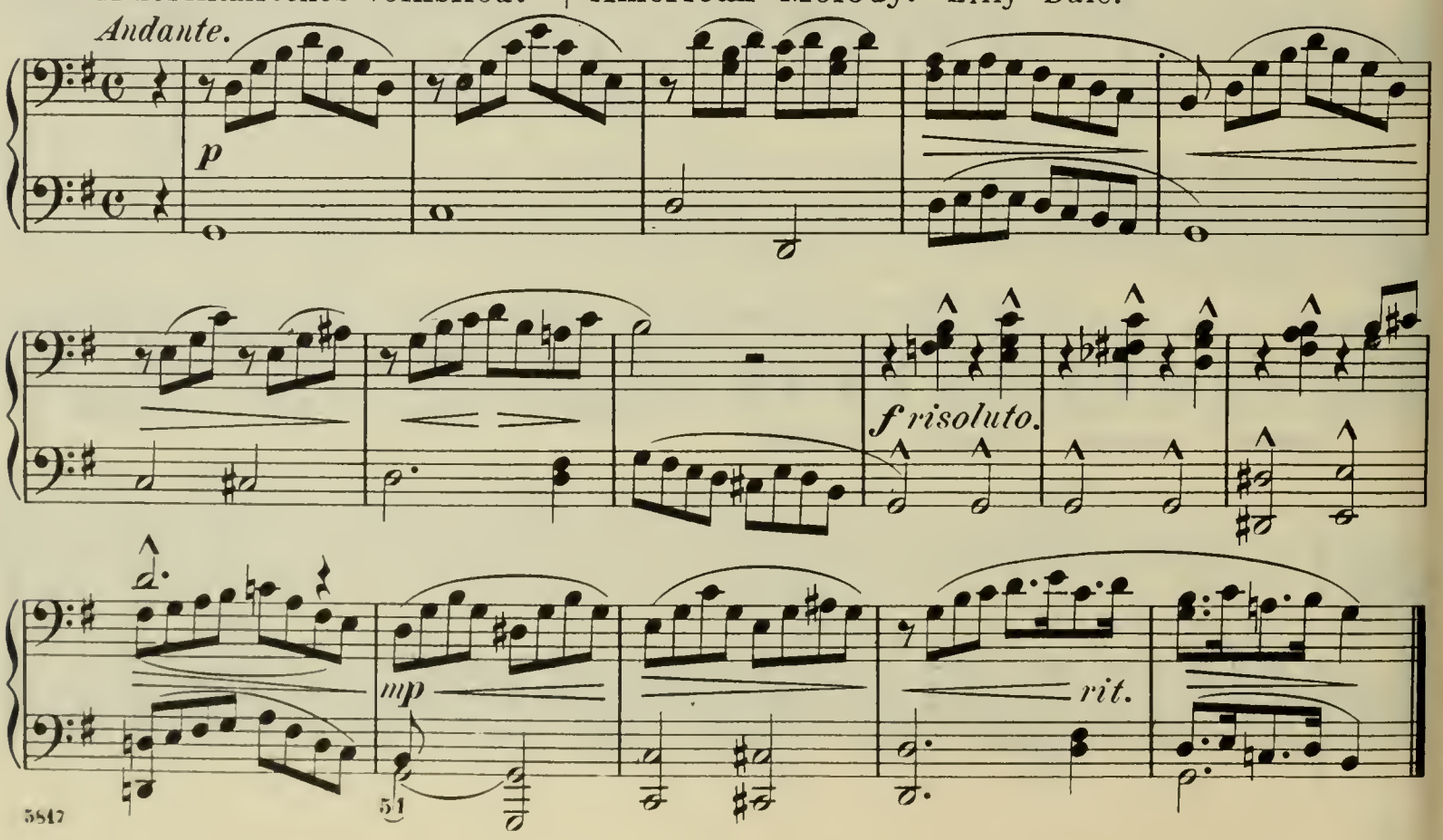
„Wien Neêrlandsch Bloed."

Marsch-Tempo.

National Song of Holland.



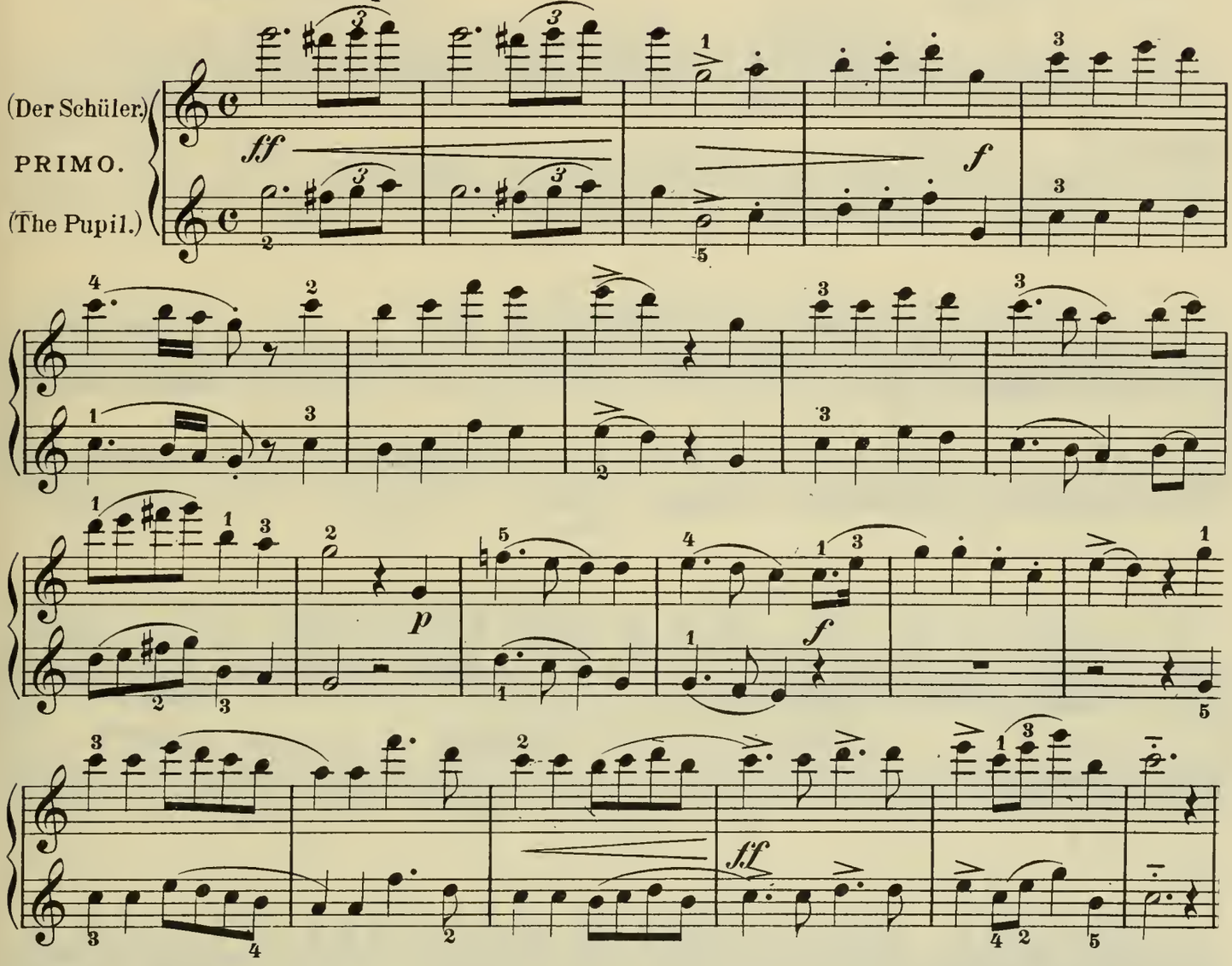
2. Amerikanisches Volkslied. | American Melody. "Lilly Dale."



1. Holländische Volkshymne. | National Song of Holland.

„Wien Neêrlandsch Bloed."

Marsch-Tempo.



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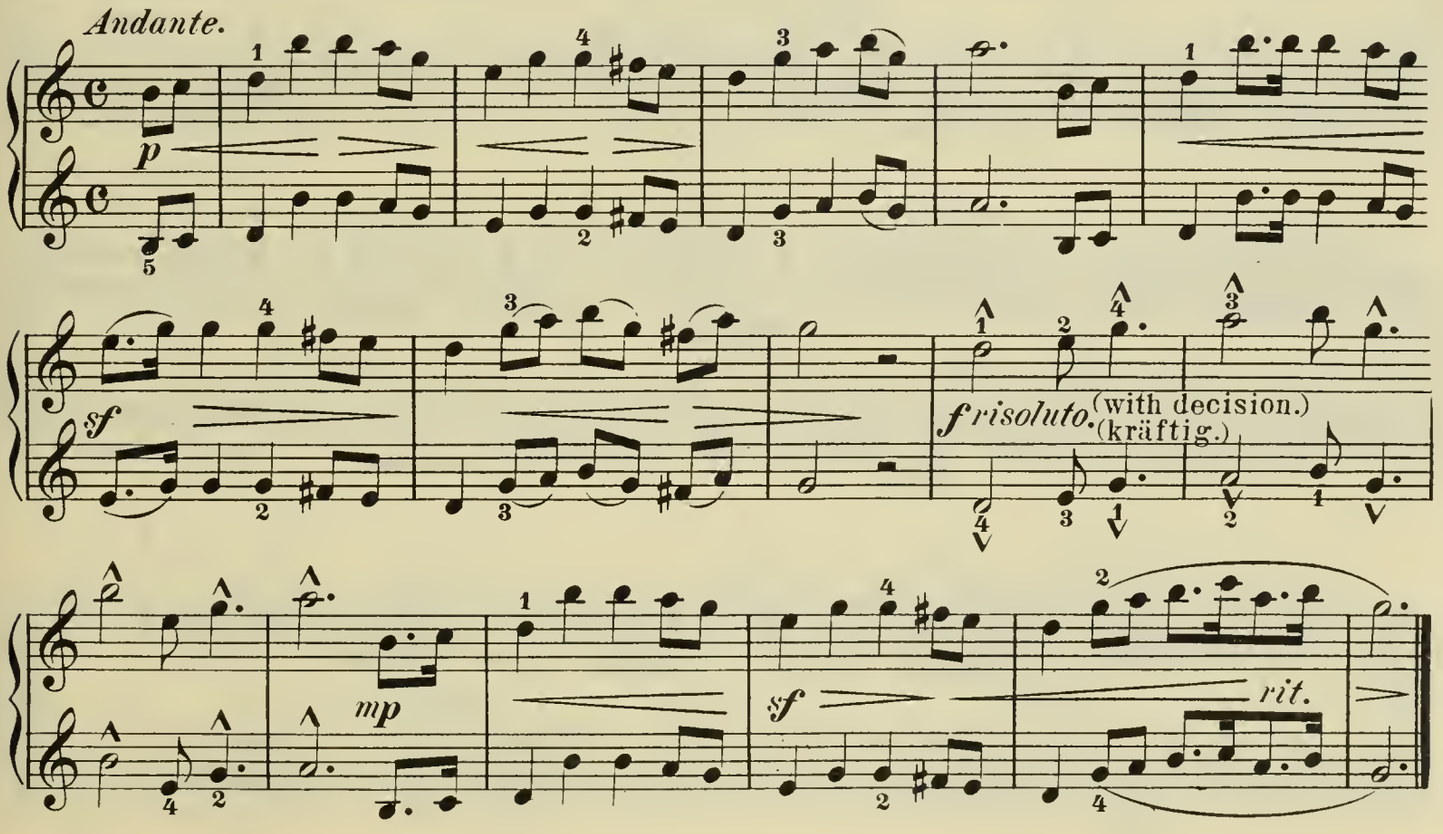
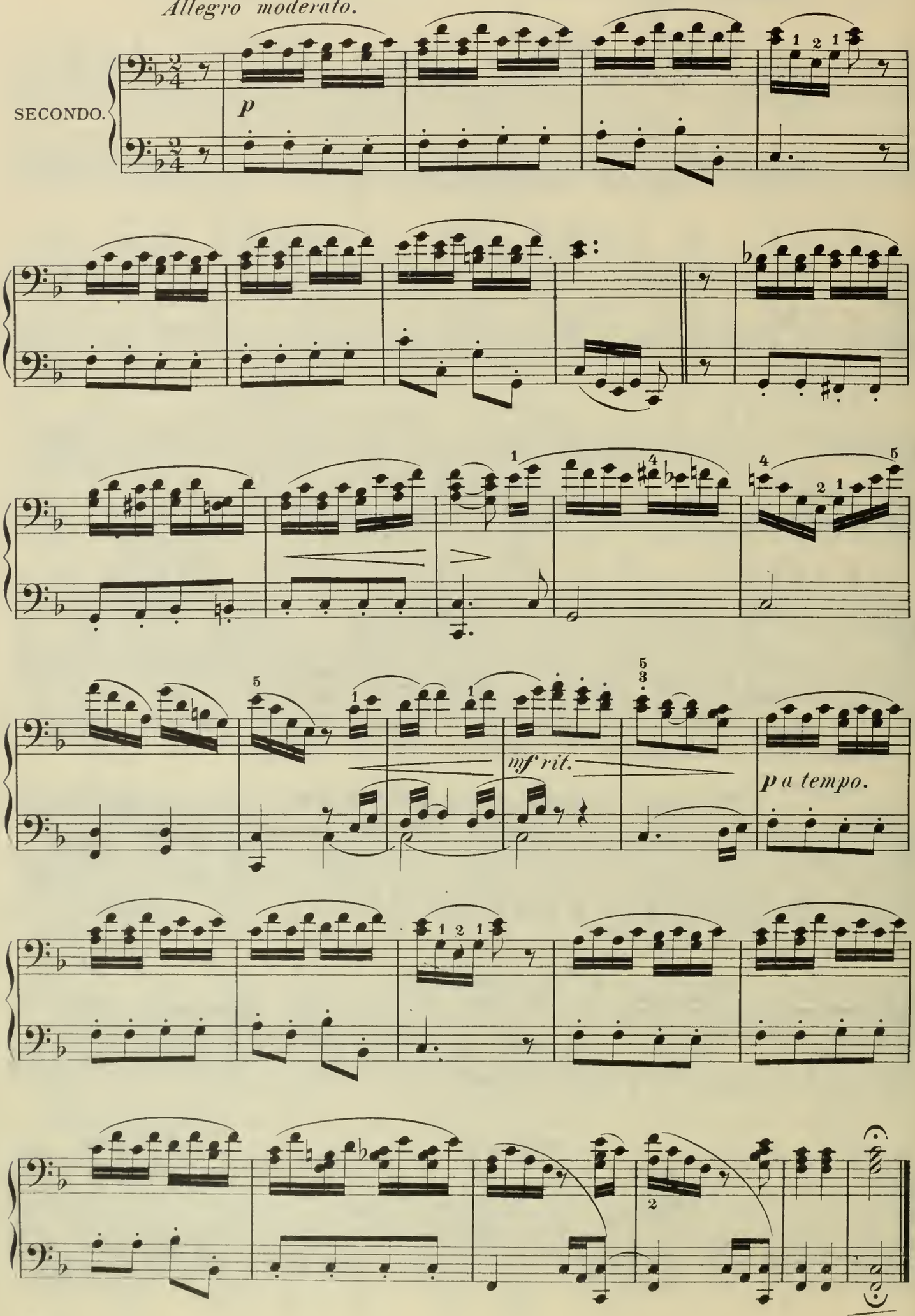


3. Glöckchenspiel. | Carillon.

R. KLEINMICHEL.

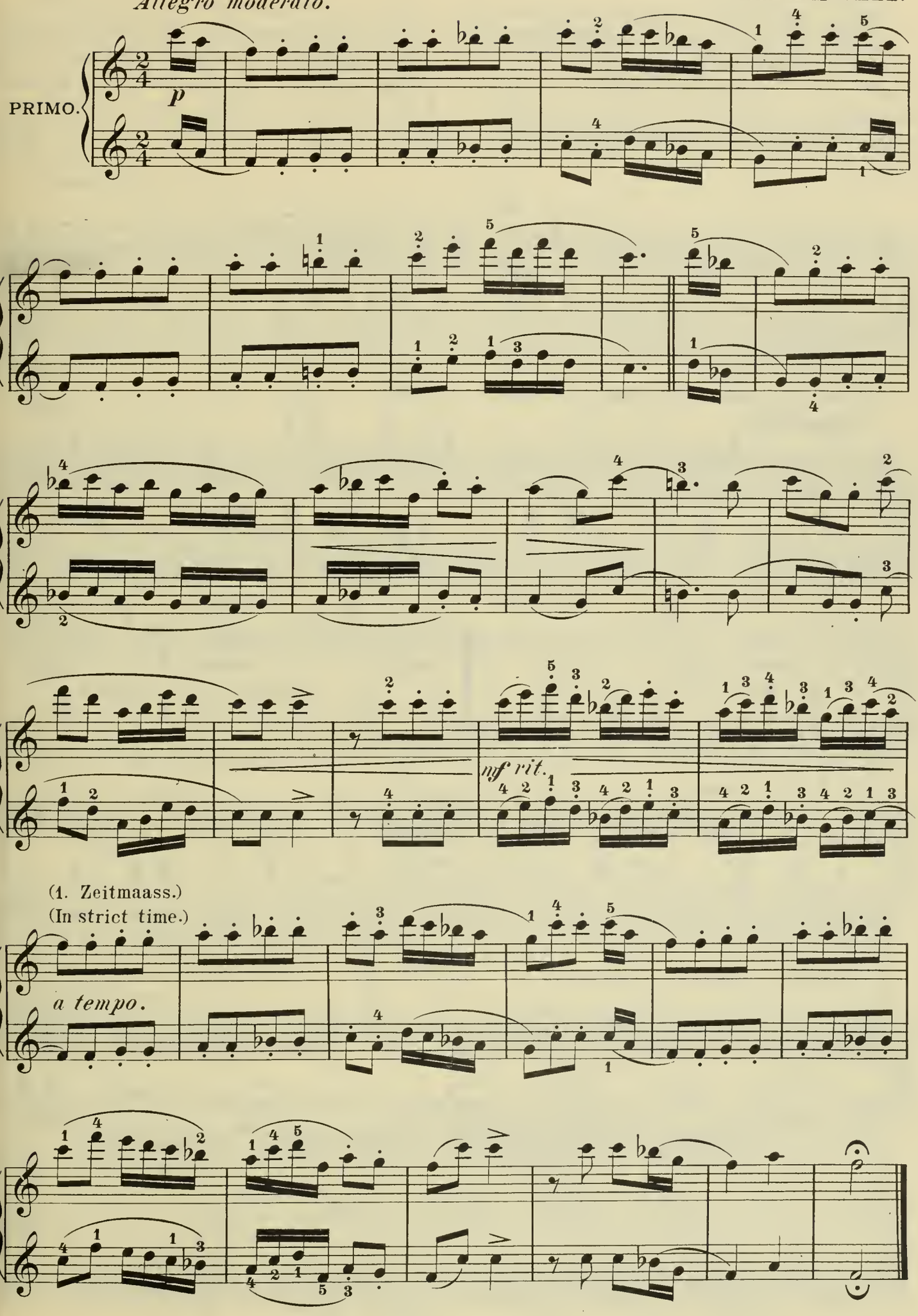
Allegro moderato.



3. Glöckchenspiel. | Carillon.

Allegro moderato.

R. KLEINMICHEL.



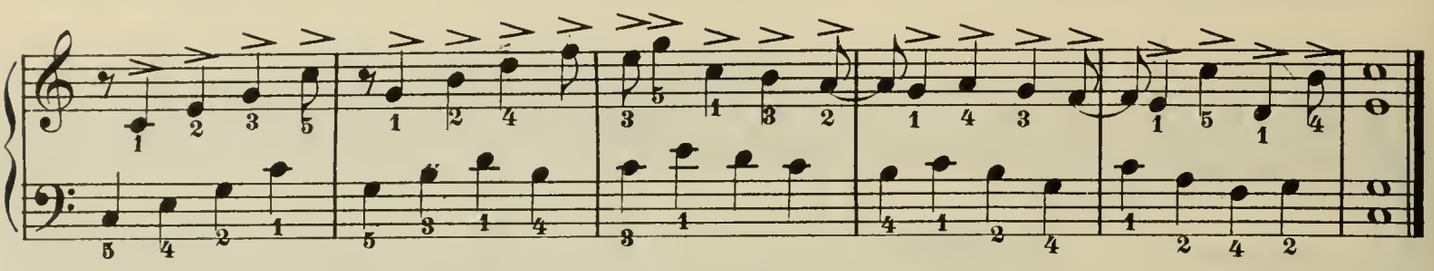
Synkopen.

Noten, welche auf einer leichten Taktzeit eintreten und in die schwere hinüber dauern, so dass ein Uebergewicht des leichten Taktheils über den schweren entsteht, heissen Synkopen oder synkopirte (verschobene) Noten; dieselben werden hervorstechend betont.

Syncoption.

When a note is struck on an unaccented beat or other weak part of a bar, and is held down until after an accented beat or other strong part of a bar has passed, it is said to be syncopated. Such notes receive a peculiar stress.

J. N. HUMMEL.

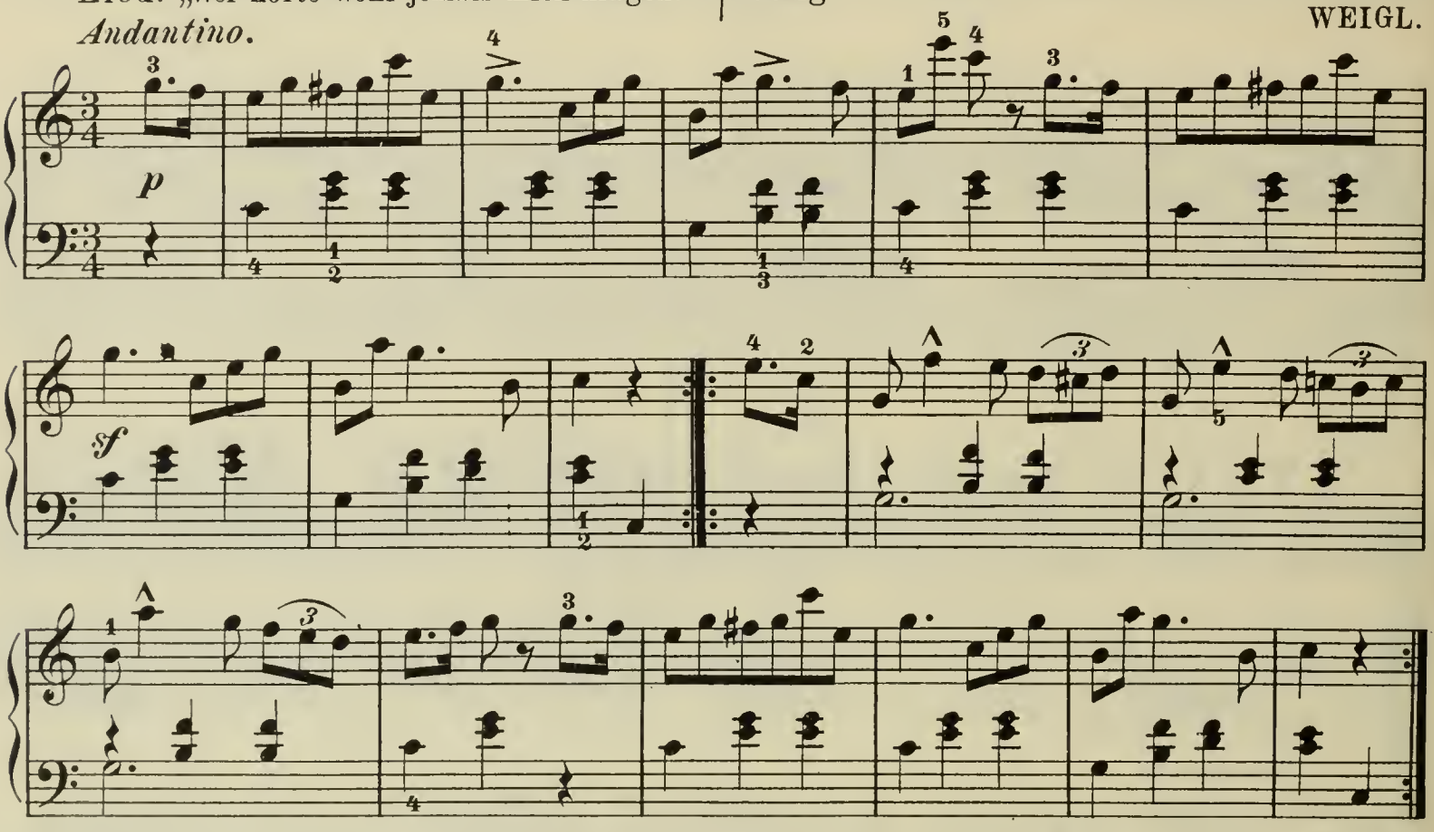


Lied. „Wer hörte wohl jemals mich klagen."

Song.

WEIGL.

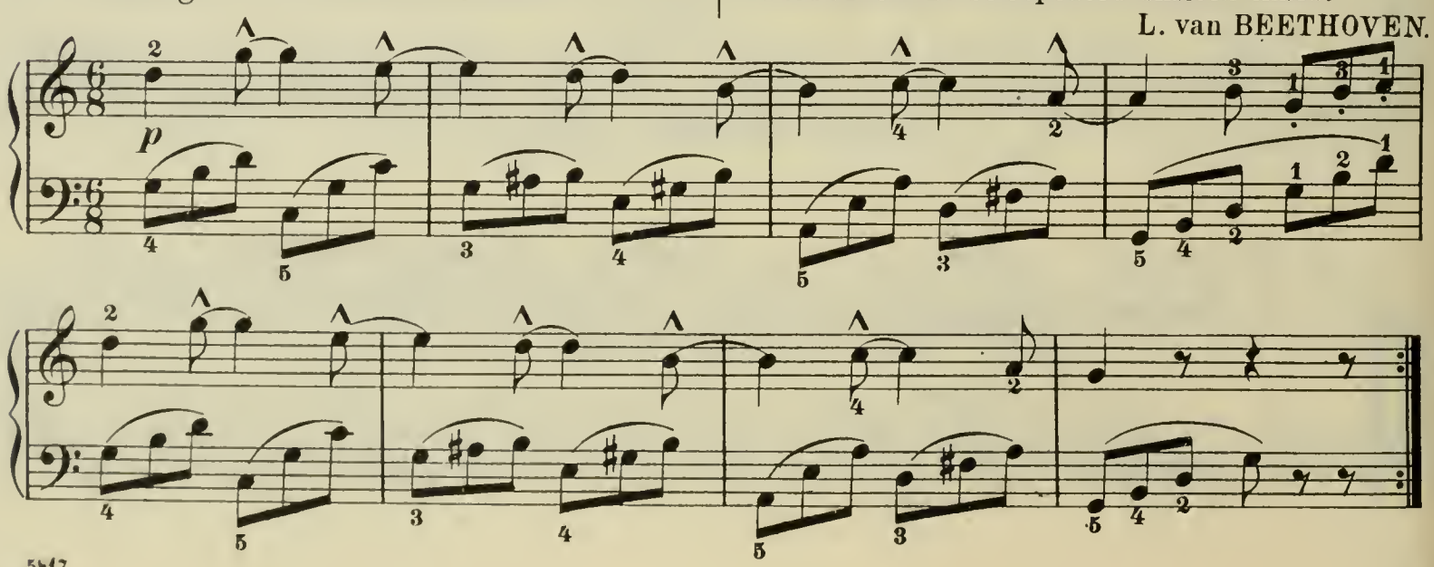
Andantino.



Uebung. 16 mal zu wiederholen.

Exercise. To be repeated sixteen times.

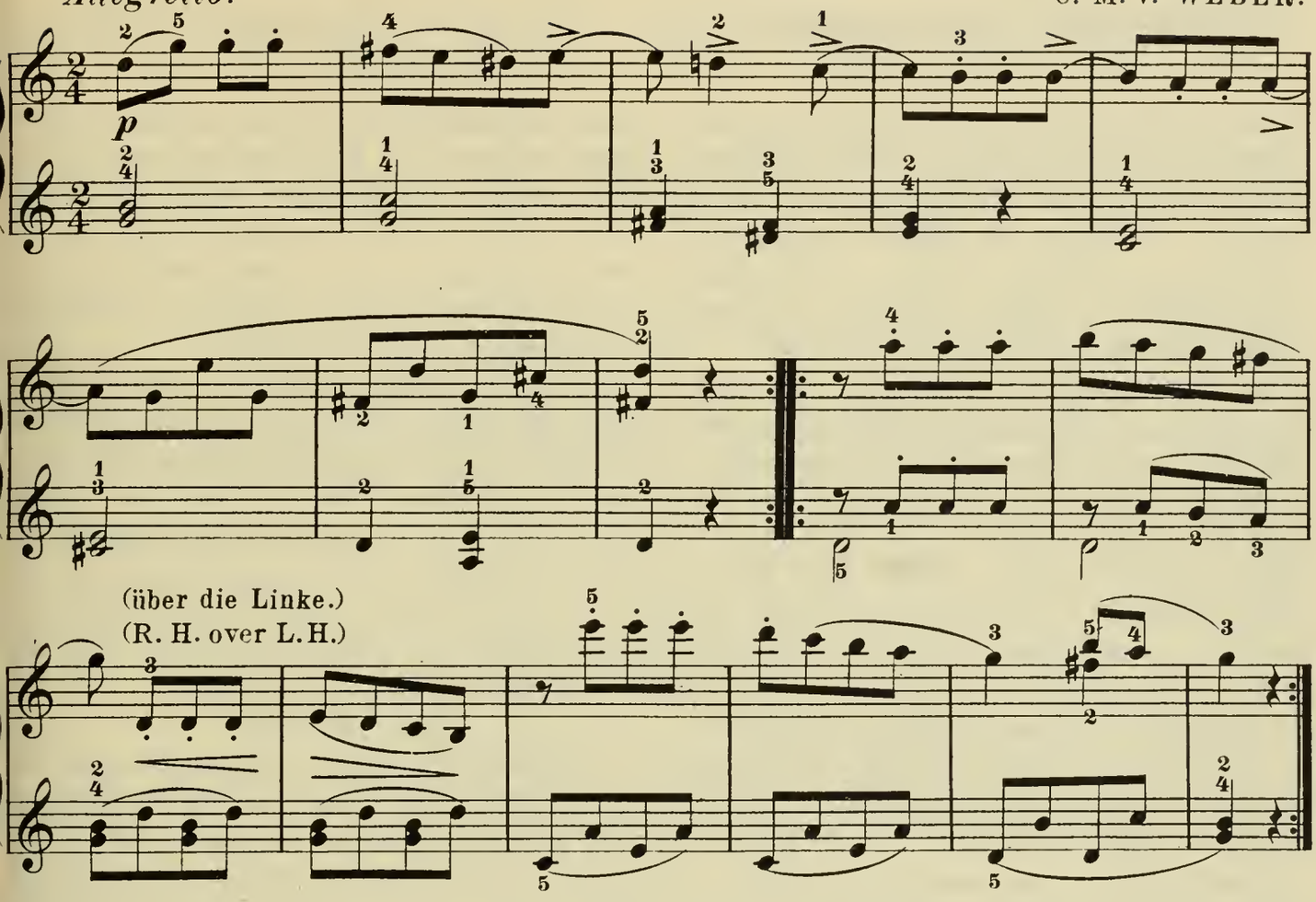
L. van BEETHOVEN.



Ecossaise. Schottischer Tanz. | Scotch Dance.

Allegretto.

C. M. v. WEBER.



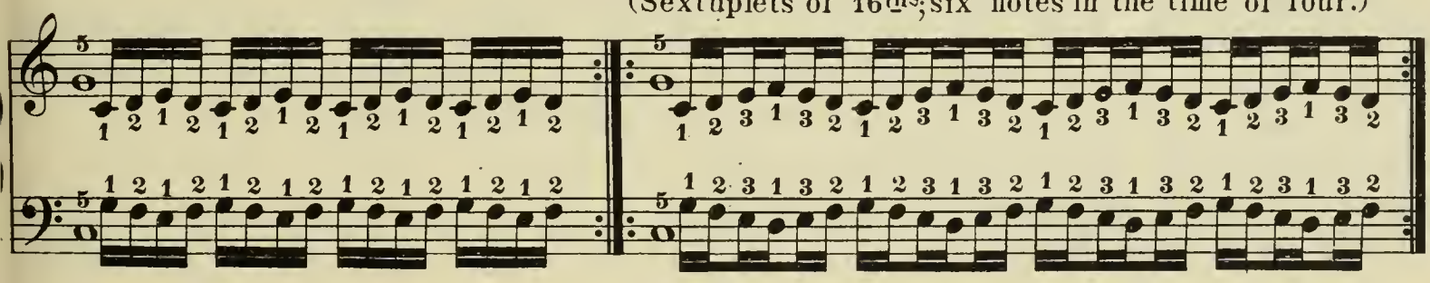
Daumen-Untersatz.

Der 5. Finger wird die ganze Uebung hindurch auf den Tasten festgehalten. Jede Wiederholung 16 mal.

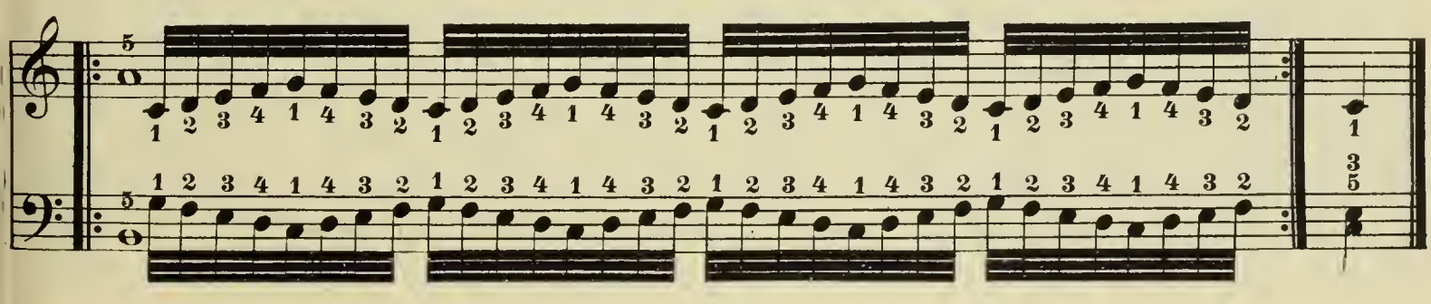
Passing the thumb.

The little finger of each hand should be placed on its note at the beginning of the exercises, and remain unmoved until their close. Repeat each sixteen times.

(16tel-Sextole, 6 auf's Viertel.)
(Sextuplets of 16ths; six notes in the time of four.)



(32tel, 8 auf's Viertel.)(32nds, 8 to a quarter.)



Intervalle oder Tonentfernungen.

Von einer Taste, gleichviel ob Ober- oder Untertaste, zur unmittelbar nächstliegenden ist stets eine Entfernung von einem halben Tone, von einer Taste zur zweitnächsten — also eine Taste dazwischen eingeschlossen — jedoch stets eine Entfernung von einem ganzen Tone.

Um dem Schüler das Bestimmen der Entfernung zweier Töne von einander zu erleichtern, mag er dieselbe auf der Reihe der Untertasten abzählen: 2 Stufen geben die Sekunde, 3 die Terz, 4 die Quarte, 5 die Quinte, 6 die Sexte, 7 die Septime, 8 die Oktave; *c-d* ist demnach eine Sekunde, *c-e* eine Terz, *c-f* eine Quarte, *c-g* eine Quinte, *c-a* eine Sexte, *c-h* eine Septime, *c-c* eine Oktave. (Siehe Seite 288.)

Um später die Dur- und Moll- Dreiklänge bilden zu können, ist dem Schüler noch zu bemerken, dass es kleine und grosse Intervalle giebt, und mag dies vorläufig nur an der Terz erklärt werden. Die grosse Terz besteht aus zwei ganzen Tönen, demnach ist *c-e* eine grosse Terz; die kleine Terz besteht aus einem ganzen und einem halben Tone, demnach ist *c-es* eine kleine Terz. (Siehe Seite 135.)

Tonleiter.

Eine stufenweise Folge von Tönen in bestimmten Maassverhältnissen, und zwar von einem Grundtone (Tonika) bis zur Oktave desselben, heisst diatonische Tonleiter (Scala). Es giebt 24 diatonische Tonleitern, und zwar 12 harte (Dur-) und 12 weiche (Moll-) Tonleitern. Wir lernen zunächst die Bildung der

Dur-Tonleiter.

Die Tonleiter C-dur: *c d e f g a h-c* dient als Muster, sie besteht aus zwei gleichen Hälften (*c* bis *f* und *g* bis *c*). Bei jedem andern Tone kann man eine Tonleiter anfangen, die Reihenfolge der ganzen und halben Töne ist jedoch zu bilden genau nach der Formel:

Intervals,

or the distance from one sound to another with reference to pitch, may be measured by the number of semitones between them. The Piano-Forte keys, (white and black together), are a semitone apart. From one key to the next but one, above or below, the interval is therefore a whole tone.

The pupil should strike a white key, then the next white key above and call the interval a second; the next white key above this gives, with the first, the interval of a third; and so on. Hence, the interval from *c* to *d* is a second, from *c* to *e* a third, from *c* to *f* a fourth, from *c* to *g* a fifth, from *c* to *a* a sixth, from *c* to *b* a seventh, from *c* to *c* an octave.

(See page 288.)

To enable the pupil to form the major or minor triad, he should be shewn that there are major and minor intervals. The major third consists of two whole tones. Hence from *c* to *e* is a major third; the minor third consists of a whole and of a half-tone, hence from *c* to *e♭* is a minor third. (See page 135.)

The scale.

A series of seven notes leading directly from a tonic to its octave, is styled a diatonic scale. There are twenty-four diatonic scales; twelve major and twelve minor.

The major scale

may be exemplified by the scale of C major: *c d e f g a b-c*; it consists of two equal parts, from *c* to *f* and from *g* to *c*. A scale may be formed by taking any other note as tonic; and observing the same order of whole and half-tones; which is as follows:

vom Grundtone anfangend folgen 2 ganze und 1 halbe, dann 3 ganze und 1 halbe Stufe.

Die nächste Tonleiter findet man vom Grundtone *c* an gerechnet auf dem 5. Tone, der Quinte, also *g*. Der Schüler bildet G-dur nach obiger Formel:

g	*a*	*h*	*c*	*d*	*e* *)	*fis*	*g.*
1	1	½	1	1	1	½	

*) Der nächste Ton von *e* ist *f*, eine halbe Stufe: es soll aber eine ganze Stufe sein, deshalb muss *f* durch ♯ erhöht werden; der erhöhte Ton *fis* in in G-dur ist dem Gedächtniss einzuprägen.

Die folgende Tonleiter ist wieder die Quinte von *g*, also *d*. Der Schüler bildet D-dur:

d	*e*	*fis*	*g*	*a*	*h*	*cis*	*d.*
1	1	½	1	1	1	½	

Die erhöhten *fis* und *cis* in D-dur sind zu merken.

Um die Tonarten mit Be-Vorzeichnung zu finden, sucht man den 4. Ton, die Quarte, von der Stamm-Tonleiter *C*, also *f*. Der Schüler bilde F-dur genau nach der Ton-Reihenfolge von C-dur:

f	*g*	*a* *)	*b*	*c*	*d*	*e*	*f.*
1	1	½	1	1	1	½	

*) Der nächste Ton von *a* ist *h*; da dies jedoch eine ganze Stufe ist, während in der Tonleiter nur eine halbe sein soll, so muss *h* durch ein Be erniedrigt werden.

Die folgende Tonleiter ist wieder auf der Quarte von F-dur, also B-dur:

b	*c*	*d*	*es*	*f*	*g*	*a*	*b.*
1	1	½	1	1	1	½	

Dem Schüler wird klar geworden sein, dass die Versetzungszeichen ♯ und ♭ nur deshalb da sind, um die Töne an die rechte Stelle zu bringen.

Die Versetzungszeichen der verschiedenen Tonarten werden nicht unmittelbar vor die betreffenden Noten gesetzt, sondern gleich nach dem Violin- und Bass-Schlüssel vorgezeichnet, so dass man aus der Vorzeichnung zu Anfang eines Musikstückes die Tonart desselben ersehen kann.

After striking the tonic, first take two whole tones and one half-tone, and then three whole tones and one half-tone.

Beginning with *c* as tonic, the tonic of the next scale is found on the fifth tone from *c*, or on *g*. From these directions the pupil will form the scale of G-major, thus:—

g	*a*	*b*	*c*	*d*	*e* *)	*f*♯	*g.*
1	1	½	1	1	1	½	

*) *The tone next* e *is* f, *a difference of a half-tone, but as the scale requires a whole tone, we take* f♯. *This sharp for the scale of G-major must be remembered well.*

The next scale begins with the fifth tone from *g*, or with *d*. Hence we have for the scale of D major:—

d	*e*	*f*♯	*g*	*a*	*b*	*c*♯	*d.*
1	1	½	1	1	1	½	

f♯ *and* c♯ *must be remembered as necessary to form the scale of D major.*

In order to find the tonic in pieces of music having ♭ prefixed, the pupil must count up to the fourth tone from the tonic *c;* which is *f*. The scale of F major is formed by observing the same order of tones of C major:—

f	*g*	*a* *)	*b*♭	*c*	*d*	*e*	*f.*
1	1	½	1	1	1	½	

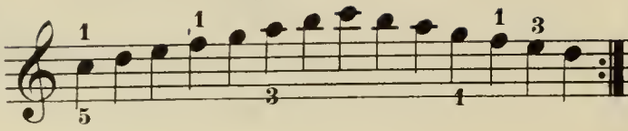
*) *The tone next above* a *is* b; *but as the difference is a whole tone, and the scale requires a half tone, this* b *must be changed to b flat.*

The signs ♯ and ♭ are used to make the order of tones and semitones exact, as here exemplified.

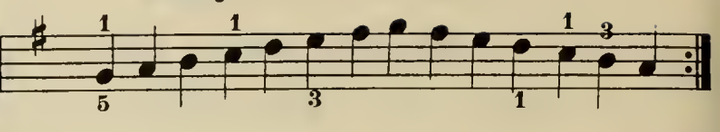
These sharps and flats which shew the scale in which a piece of music is to be played, are placed immediately after the treble and bass clefs at the beginning of the stave. They are never put before a single note. They are called, collectively, the Signature.

C dur. C major.

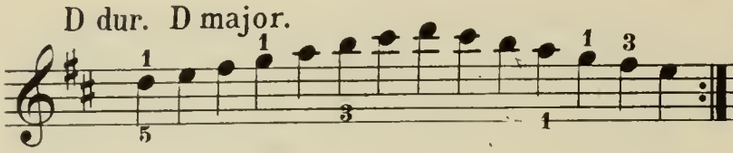
R. H.
L. H.



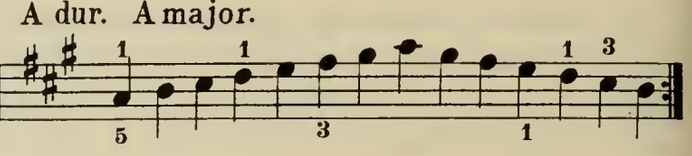
G dur. G major.



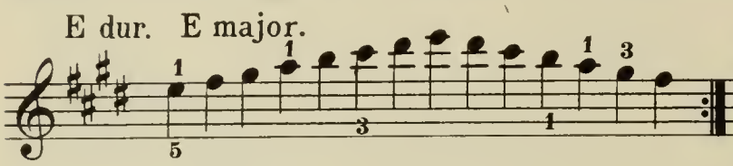
D dur. D major.



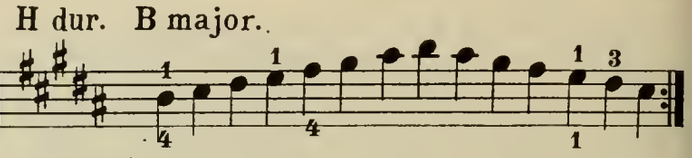
A dur. A major.



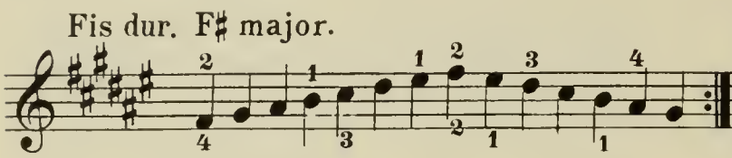
E dur. E major.



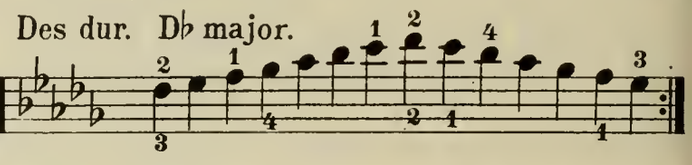
H dur. B major.



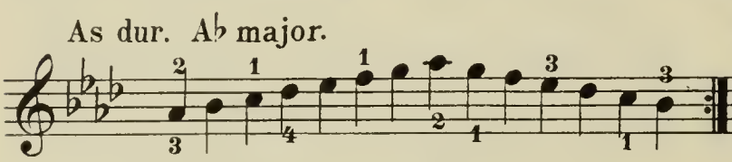
Fis dur. F♯ major.



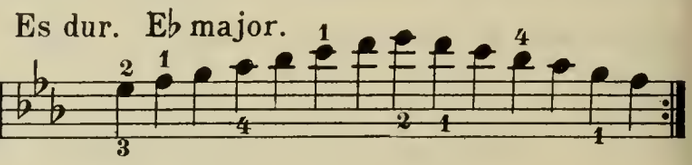
Des dur. D♭ major.



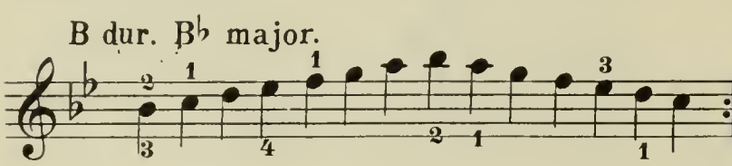
As dur. A♭ major.



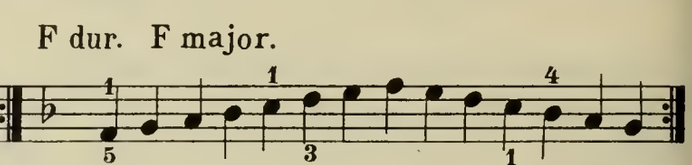
Es dur. E♭ major.



B dur. B♭ major.

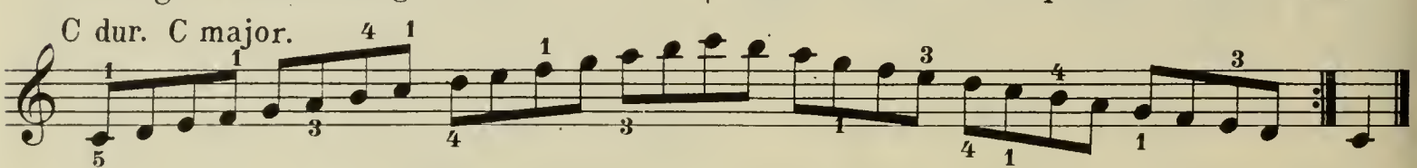


F dur. F major.

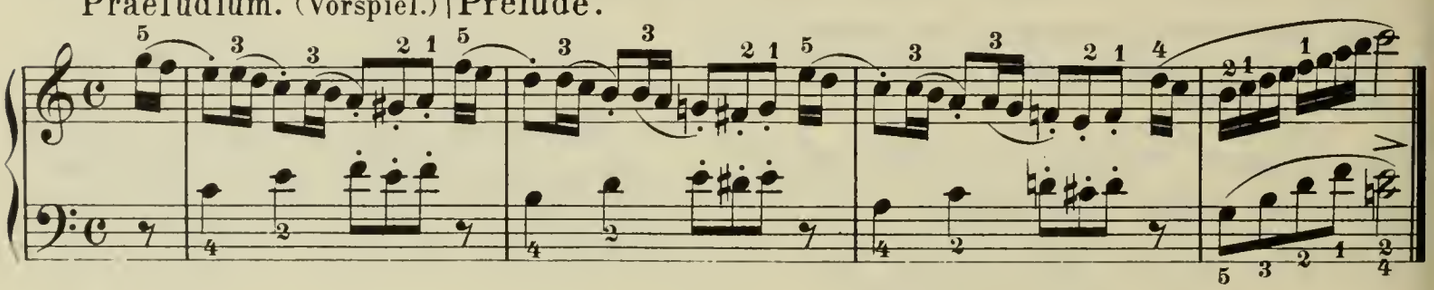


Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

C dur. C major.

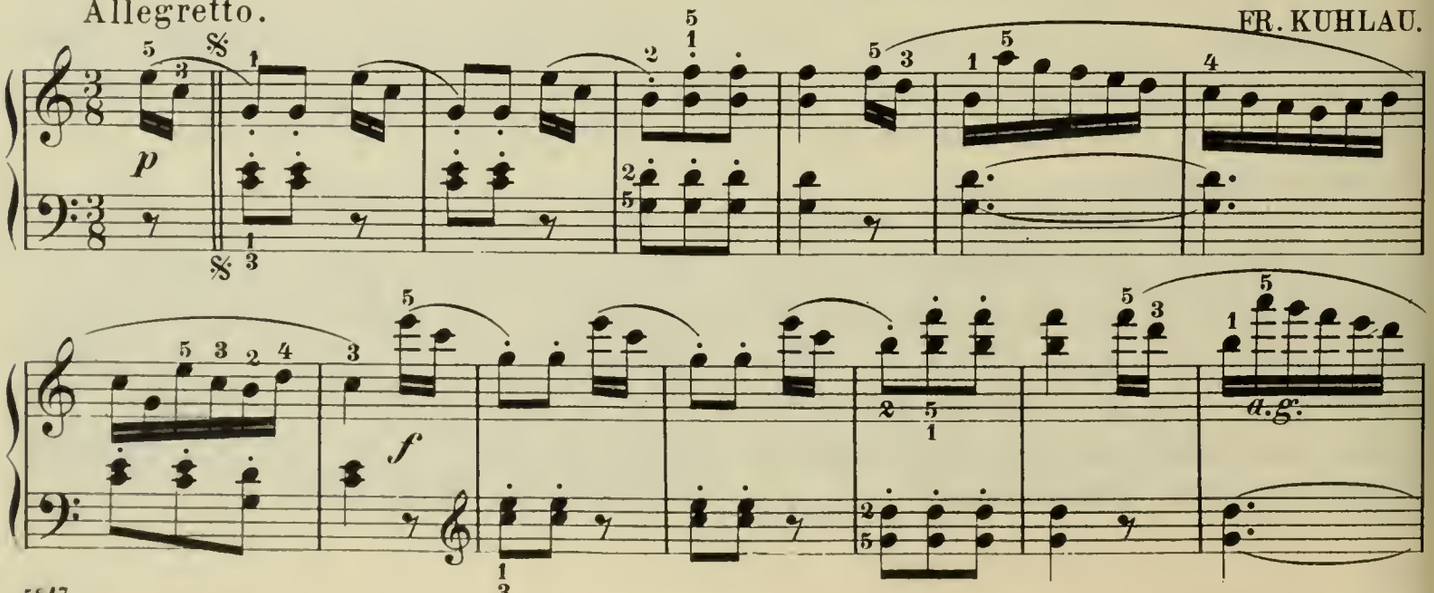


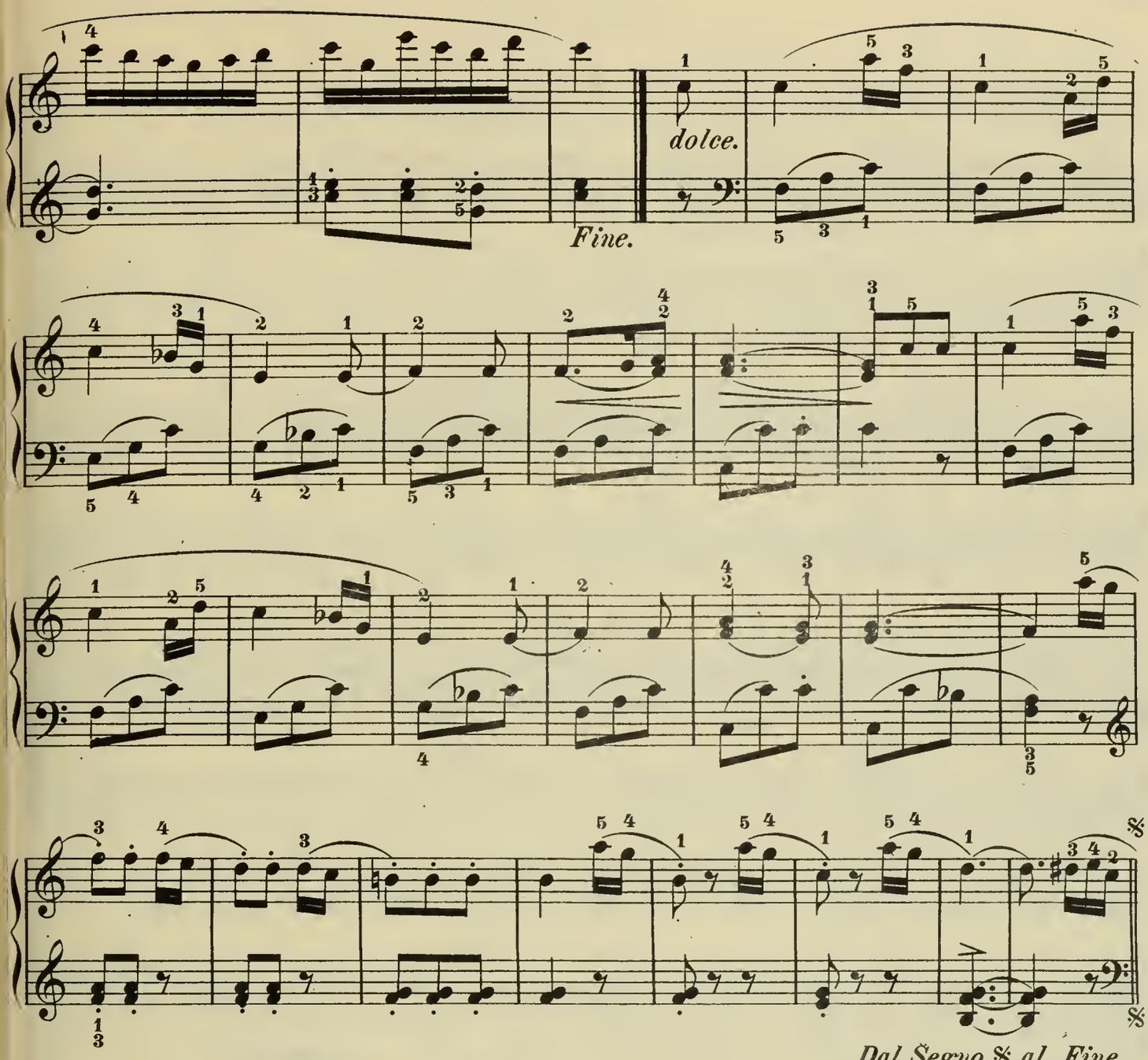
Praeludium. (Vorspiel.) | Prelude.



Allegretto.

FR. KUHLAU.

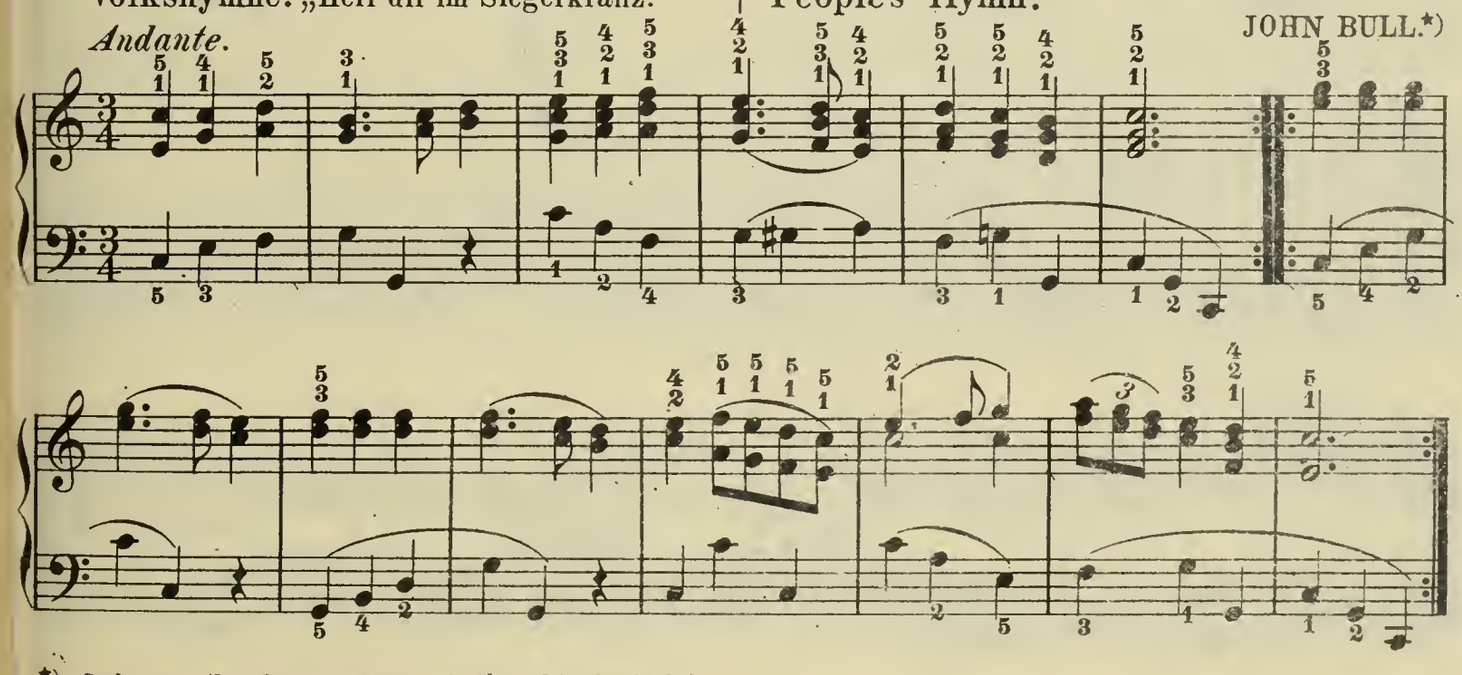




Volkshymne. „Heil dir im Siegerkranz." | People's Hymn.

Andante.

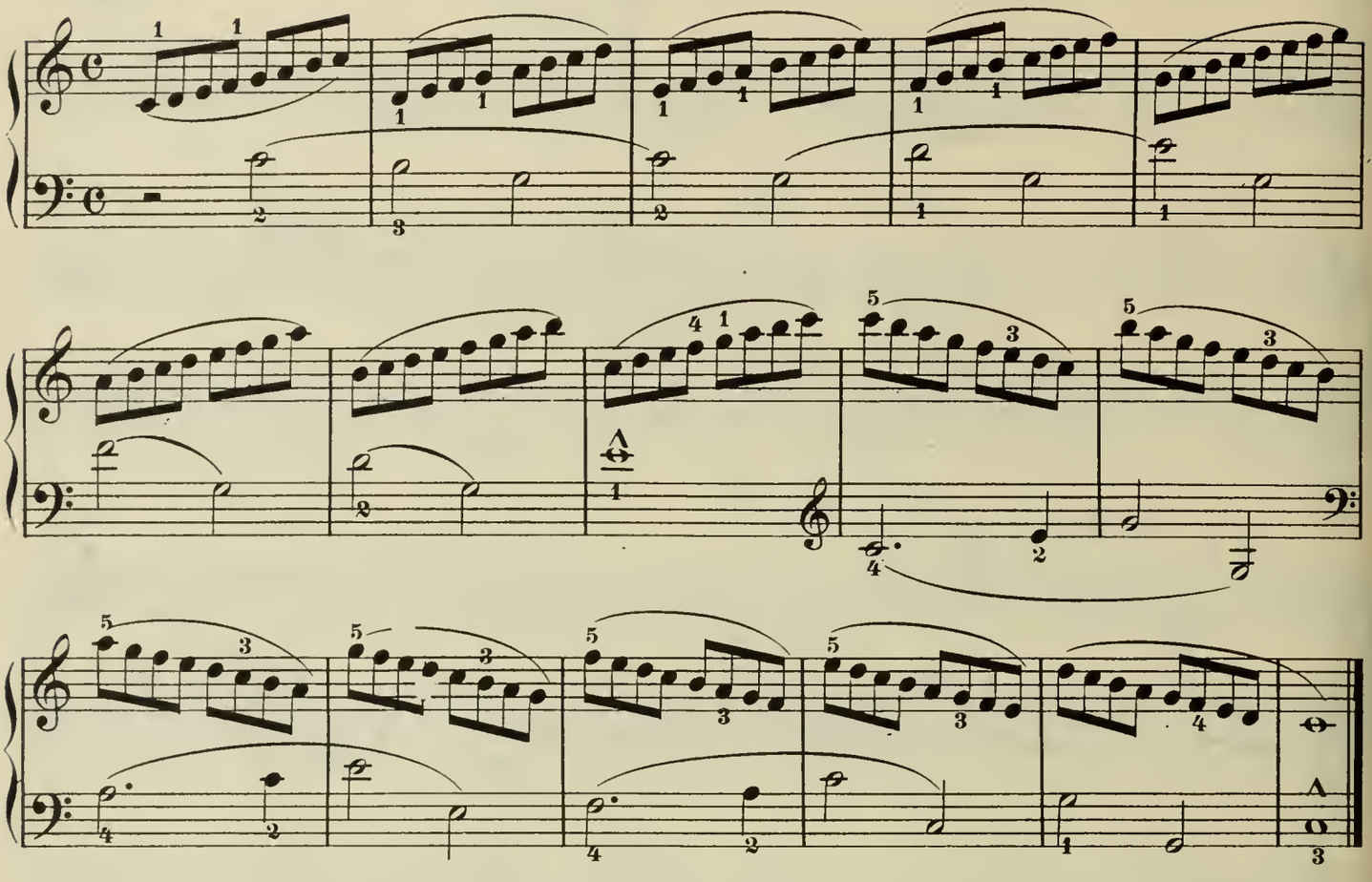
JOHN BULL.*)



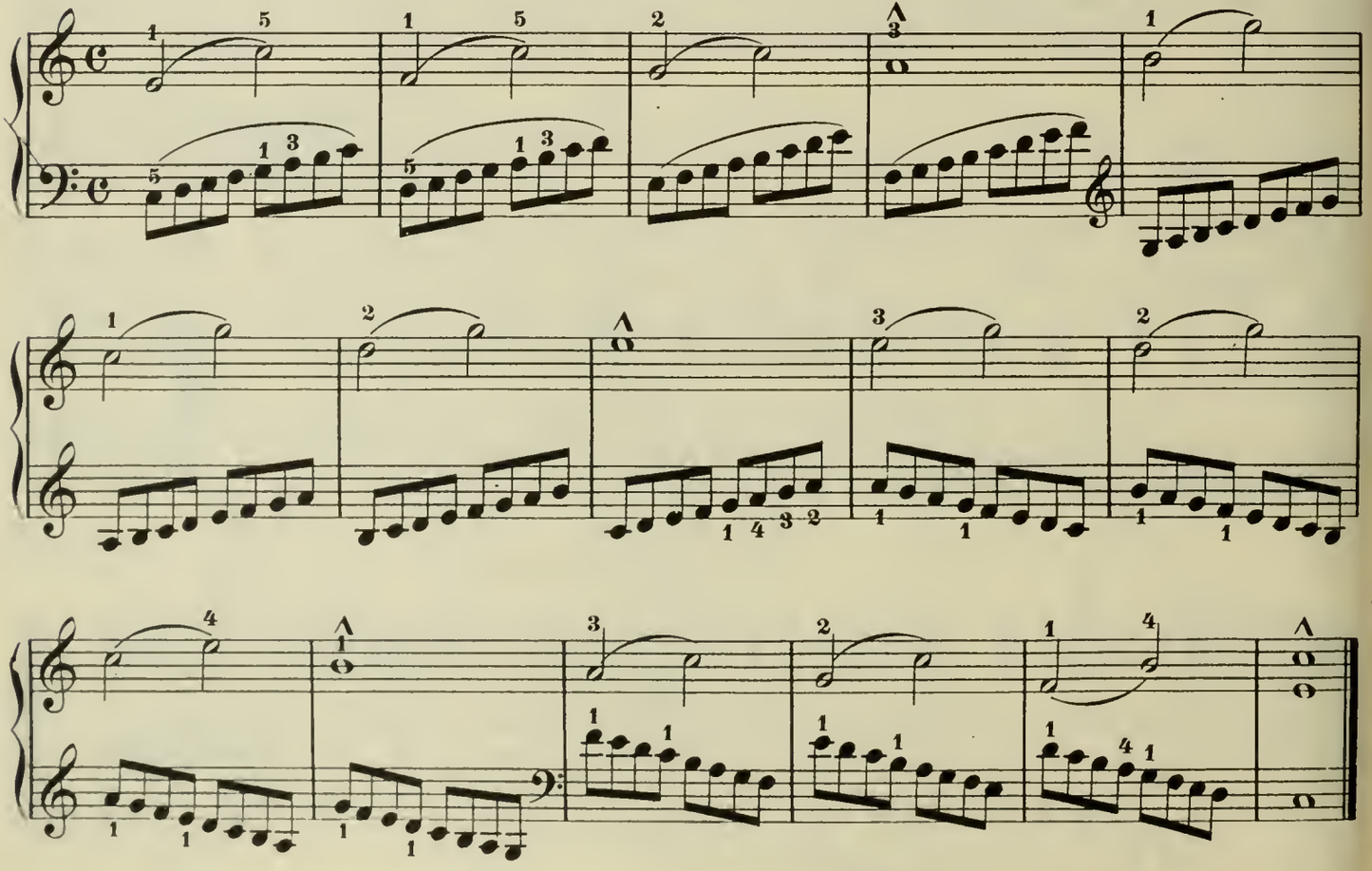
*) God save the Queen. 1605. Authorship doubtful.

I.

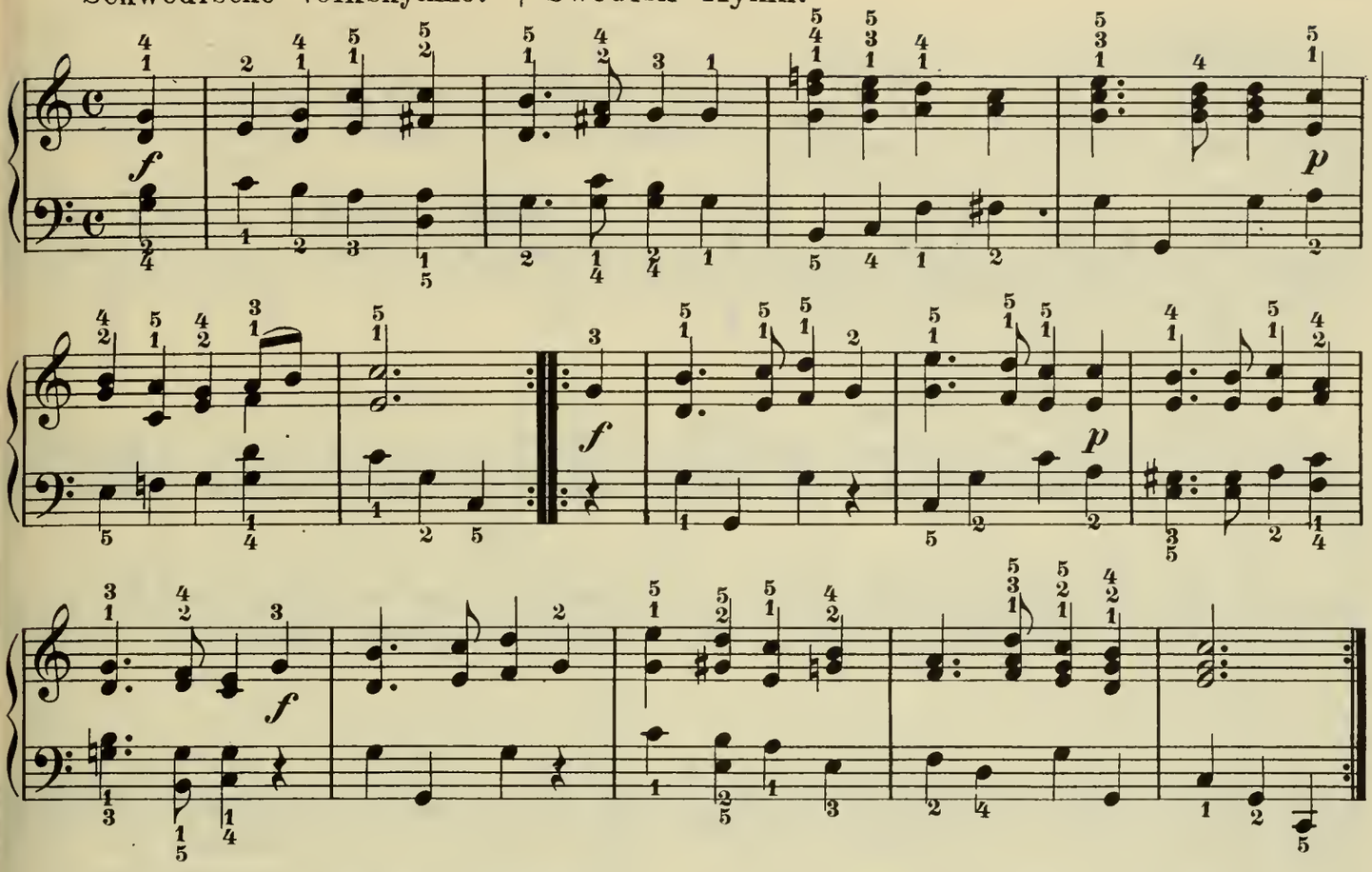
Zwei Tonleiter - Etüden. | Two Scale - Studies.



II.



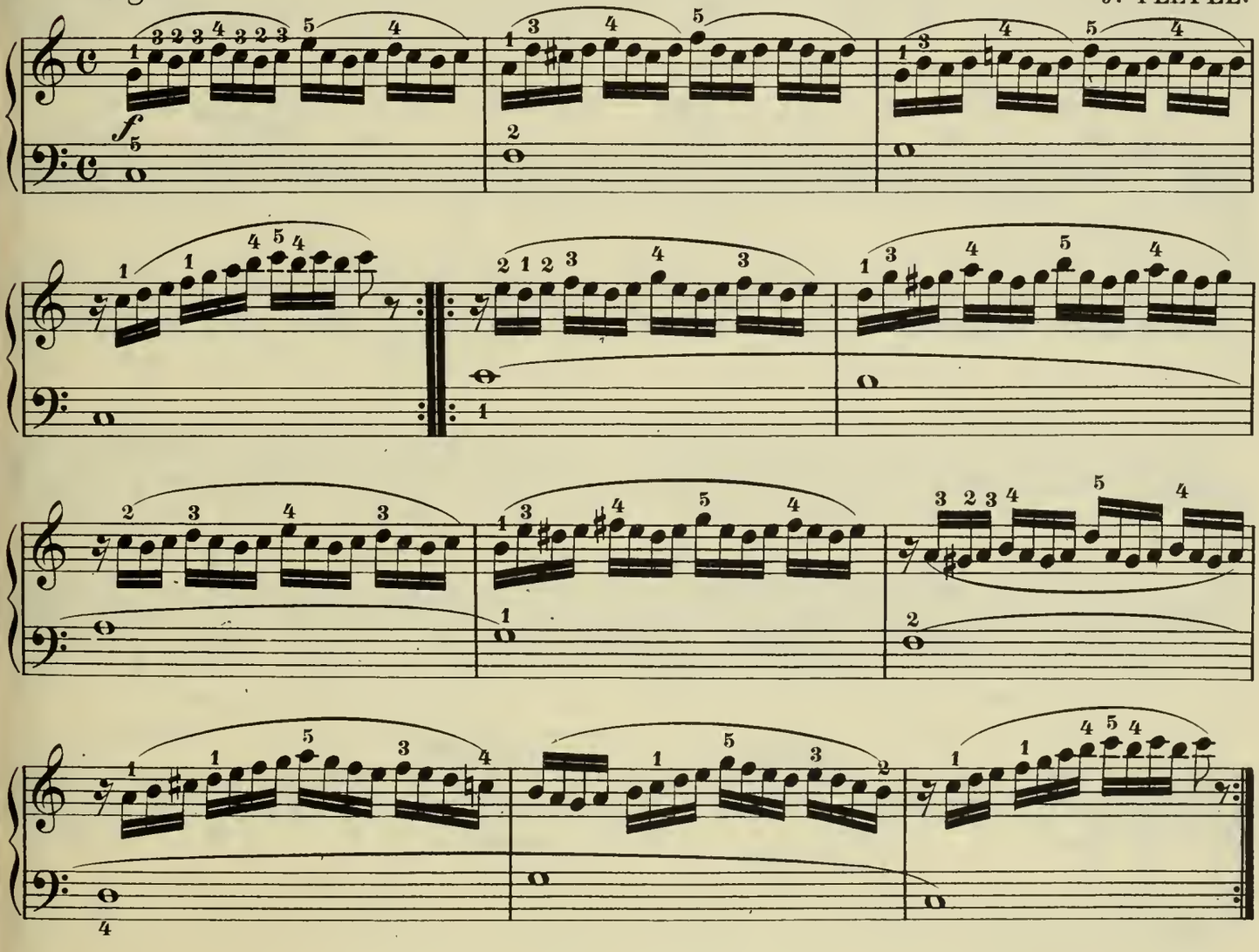
Schwedische Volkshymne. | Swedish Hymn.



Etüde zur Geläufigkeit der rechten Hand. | Study for special training of the right hand.

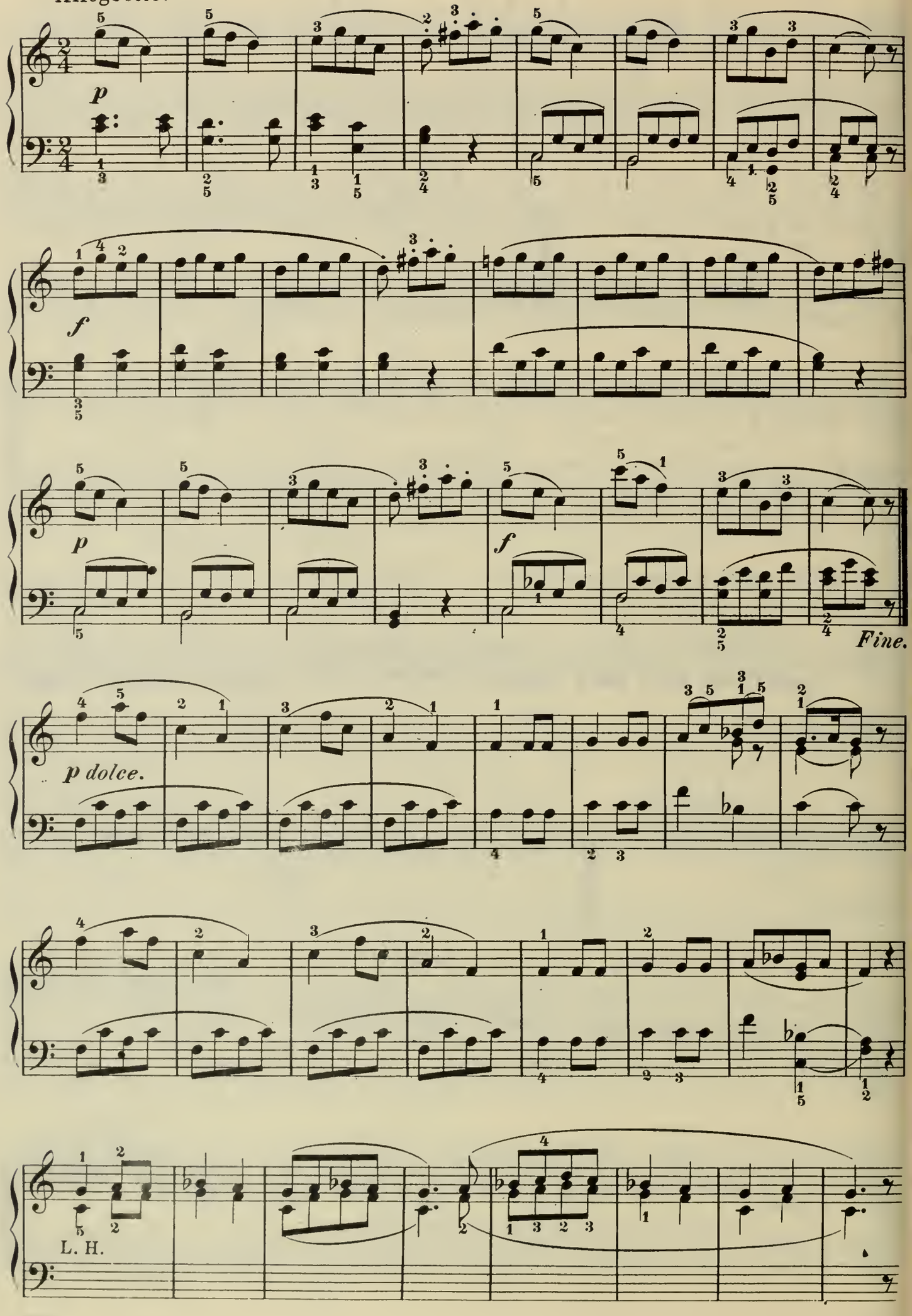
Allegro.

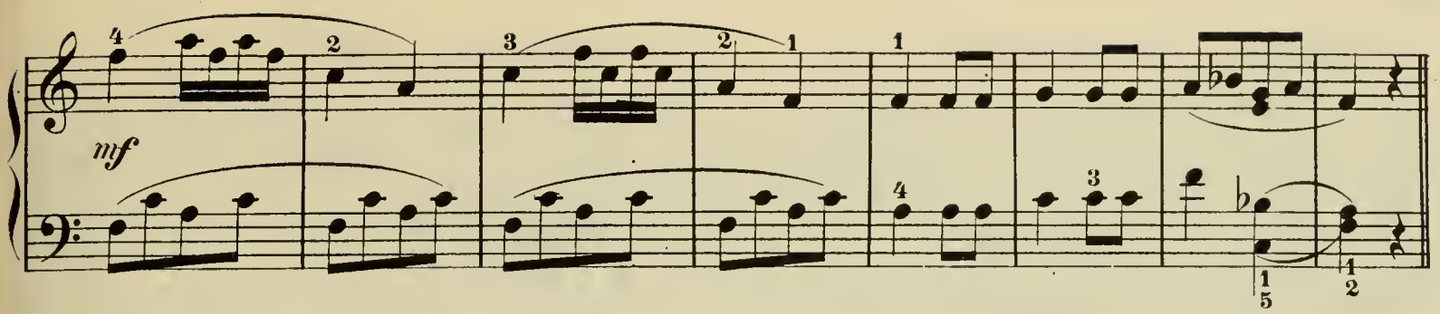
J. PLEYEL.



Allegretto.

J. WANHAL.





Da Capo al Fine. (Vom Anfang bis dahin, wo Fine — d. h. Schluss des Stückes — steht.)
(Siehe Seite 67.) (See Page 67.)
(Repeat from beginning to "Fine.")

Fehlerhafte Angewohnheiten.

Die bereits über Hand- und Fingerstellung sowie Anschlag (Seite 5 und 9) gegebenen Regeln werden hier nochmals zur genauesten Beachtung empfohlen, da ein guter Anfangsunterricht von der höchsten Wichtigkeit für alle Folge bleibt und fehlerhafte Angewohnheiten in späterer Zeit sehr schwer, mitunter gar nicht mehr zu beseitigen sind; zu letzteren mögen hauptsächlich folgende gereehnet werden, denen mit aller Strenge entgegen zu arbeiten ist: Vorstehen der Handknöchel, Emporstrecken des 5. Fingers, Herabhängen des Daumens, Anschlagen der Finger mit dem Ballen (in gestreekter Haltung) statt mit der Spitze, Wippen mit dem Vorderarm (um das Handknöchel-Gelenk zu schonen,) heftige Bewegungen mit dem Ellenbogen, Nachziehen der rechten Hand im Anschlag nach der linken, so dass der Eindruck fortwährender Synkopen hervorgebracht wird, und endlich das ruckweise Spiel oder Stottern. Man lasse alle Stücke (auch die leichtesten Uebungen) anfangs ganz langsam und in jeder Hand allein üben, dann beide Hände, und wenn noch so langsam — aber fliessend, zusammen spielen und gehe nur ganz allmälig und den Kräften angemessen in das rechte Tempo über; ferner ist immer darauf zu halten, dass nicht auswendig, sondern von Noten gespielt wird, damit der Schüler Fertigkeit im Notenlesen erlangt und die Tasten richtig treffen lernt, ohne auf die Klaviatur zu sehen.

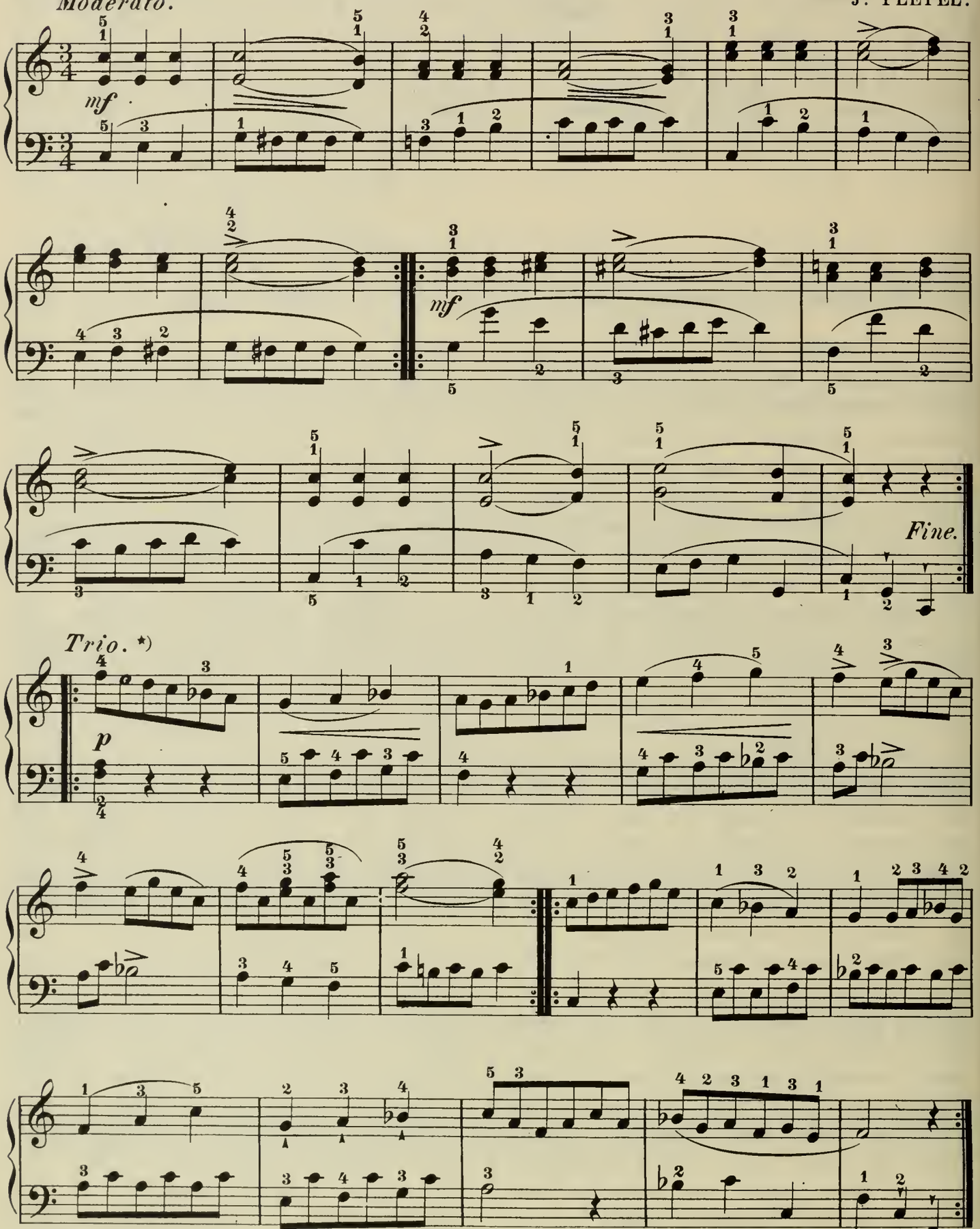
Bad habits.

We once more demand the strictest observance of the rules given on pages 5 and 9 respecting the position of the hands and the fingers. It will be acknowledged that such directions in the beginning are of the highest importance; as it is very difficult, if not impossible, to correct bad habits. Among these may be noted the projecting of the knuckles; raising of the little finger; dropping the thumb; touching the keys with the broad end of the stretched fingers; moving up and down the forearm; ungainly motions of the elbows, and the absurd manner of touching the keys, when playing with both hands together, by which the sounds are not produced at the same instant, but at two distinct times. This style of execution produces the distressing impression of a long series of syncopes. Finally we mention "jerkiness" as an evil habit, induced by playing too fast. All the exercises should be first taken in a moderately slow movement, and each hand exercised separately. Then the pupil will exercise both hands together, until a fluent and correct execution is obtained. The easy movement we recommended must be accelerated by slow degrees, until the proper speed is attained. Never play a piece of music without looking continuosly at the notes in order to acquire facility in reading them, and finding the keys without watching the movements of the hands.

Menuett. Alter französischer Tanz. | Ancient French Dance.

Moderato.

J. PLEYEL.



Da Capo (senza replica) al Fine.

(Vom Anfang (ohne Wiederholung) bis Fine.)

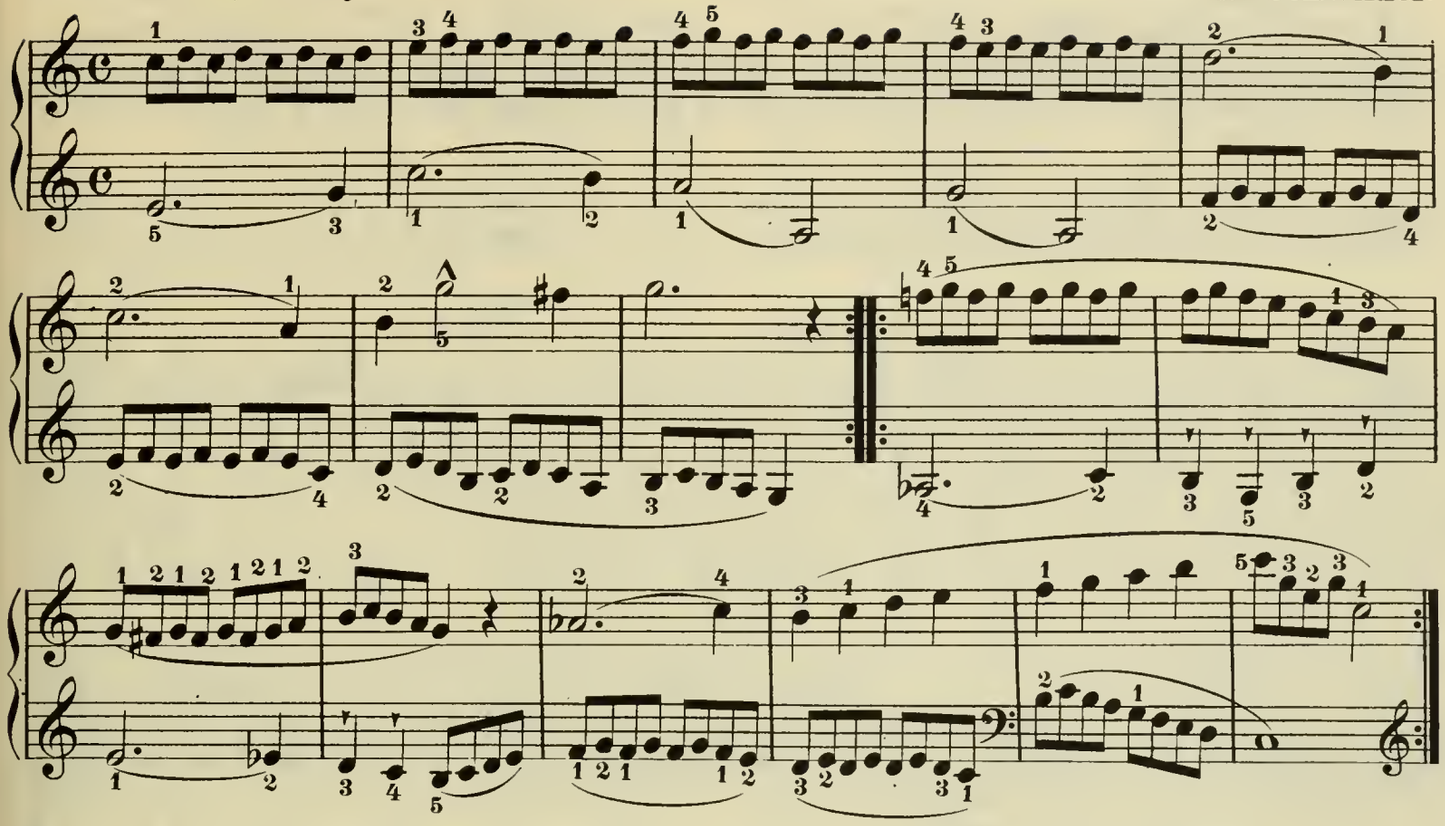
(Now play without repeats from beginning to Fine.)

*) Trio-Nebensatz (in Tänzen und Märschen): eigentlich bezeichnet Trio ein dreistimmiges Instrumentalstück.

Trio usually means for three voices or instruments. In marches and dances it appears as an added theme, which, with the Da Capo, forms a movement with three divisions.

Etüde. | Study.

R. SCHWALM.

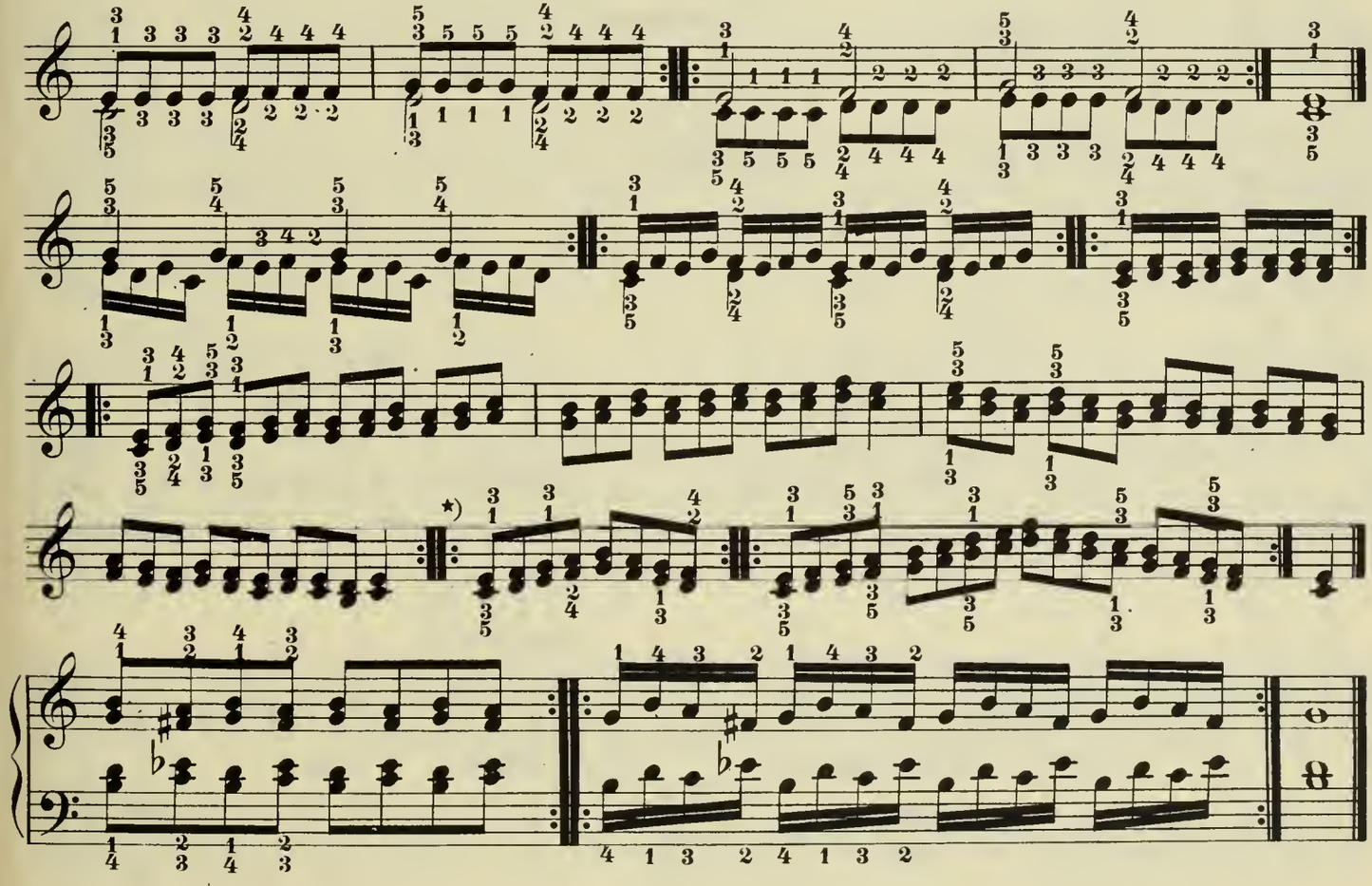


Tägliche Uebung.

Es ist dringend zu empfehlen, die folgenden Uebungen während des ganzen Jahres jeden Tag auf's Neue vorzunehmen, zuerst langsam mit festem Anschlag, dann etwas schneller. Jede Wiederholung 16 mal.

Daily exercises.

We recommend the pupil to diligently study the following exercises. At first, the movement should be slow, and the touch and tone firm. Repeat each sixteen times.



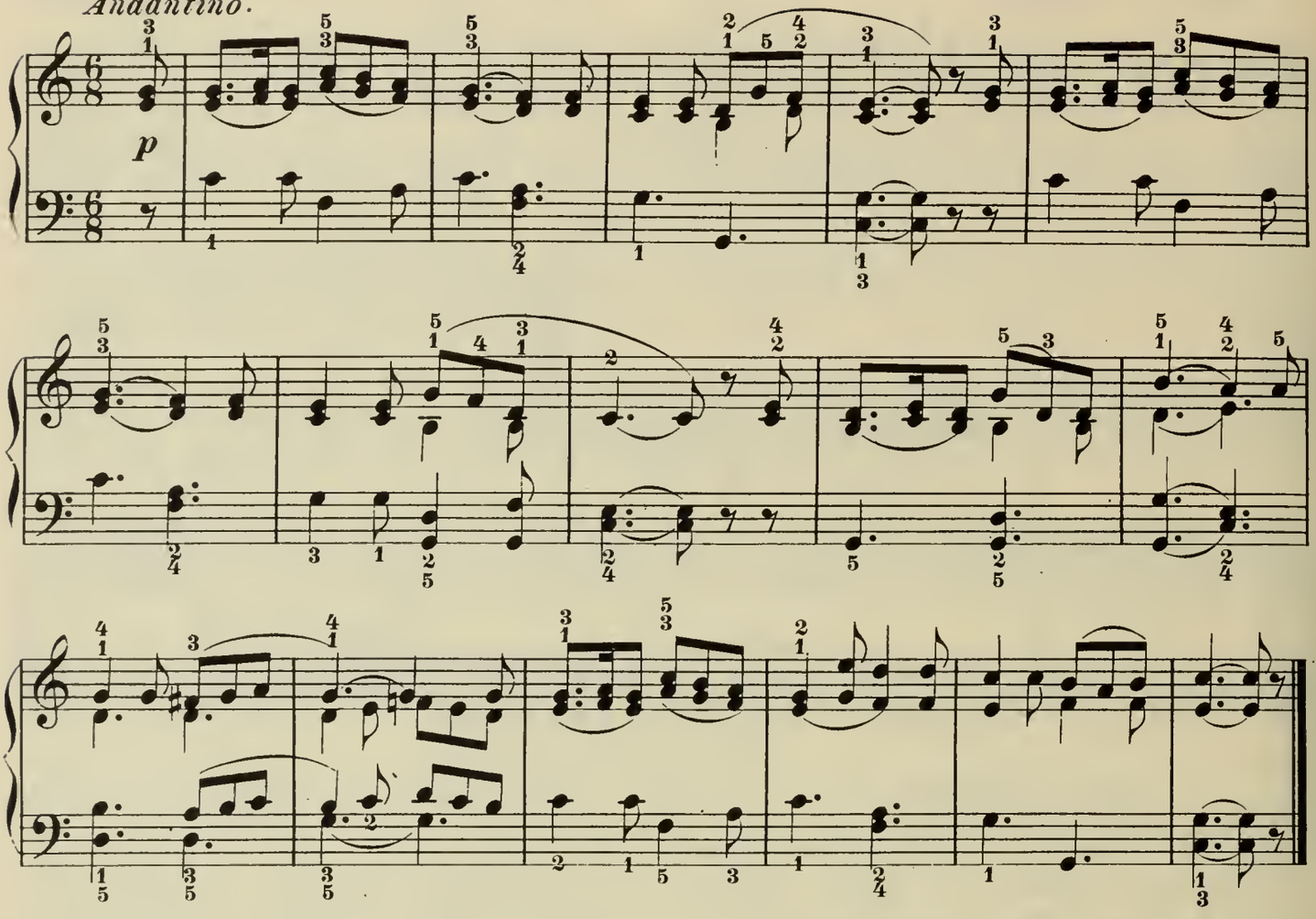
Beim Uebersatz ist aufwärts der obere, abwärts der untere Ton zu binden.

*) *In turning over, make the upper part legato when ascending, and the lower one legato in descending.*

Loreley. „Ich weiss nicht, was soll es bedeuten."

FR. SILCHER.

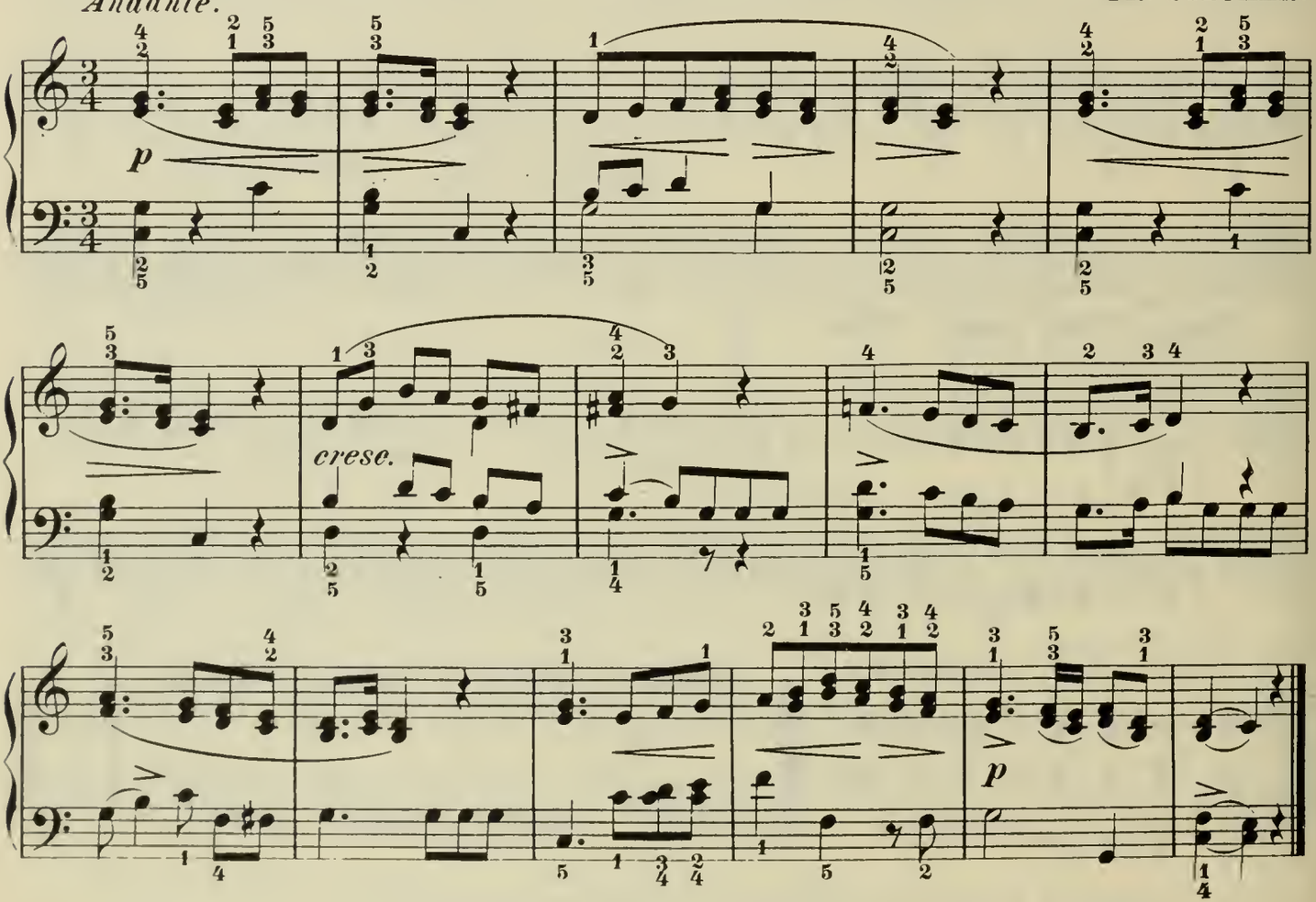
Andantino.



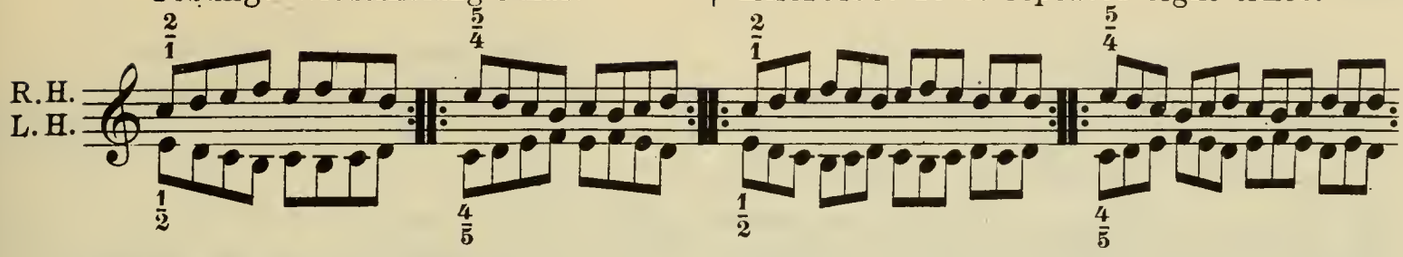
Lied. „Morgen muss ich fort von hier." | Song.

FR. SILCHER.

Andante.

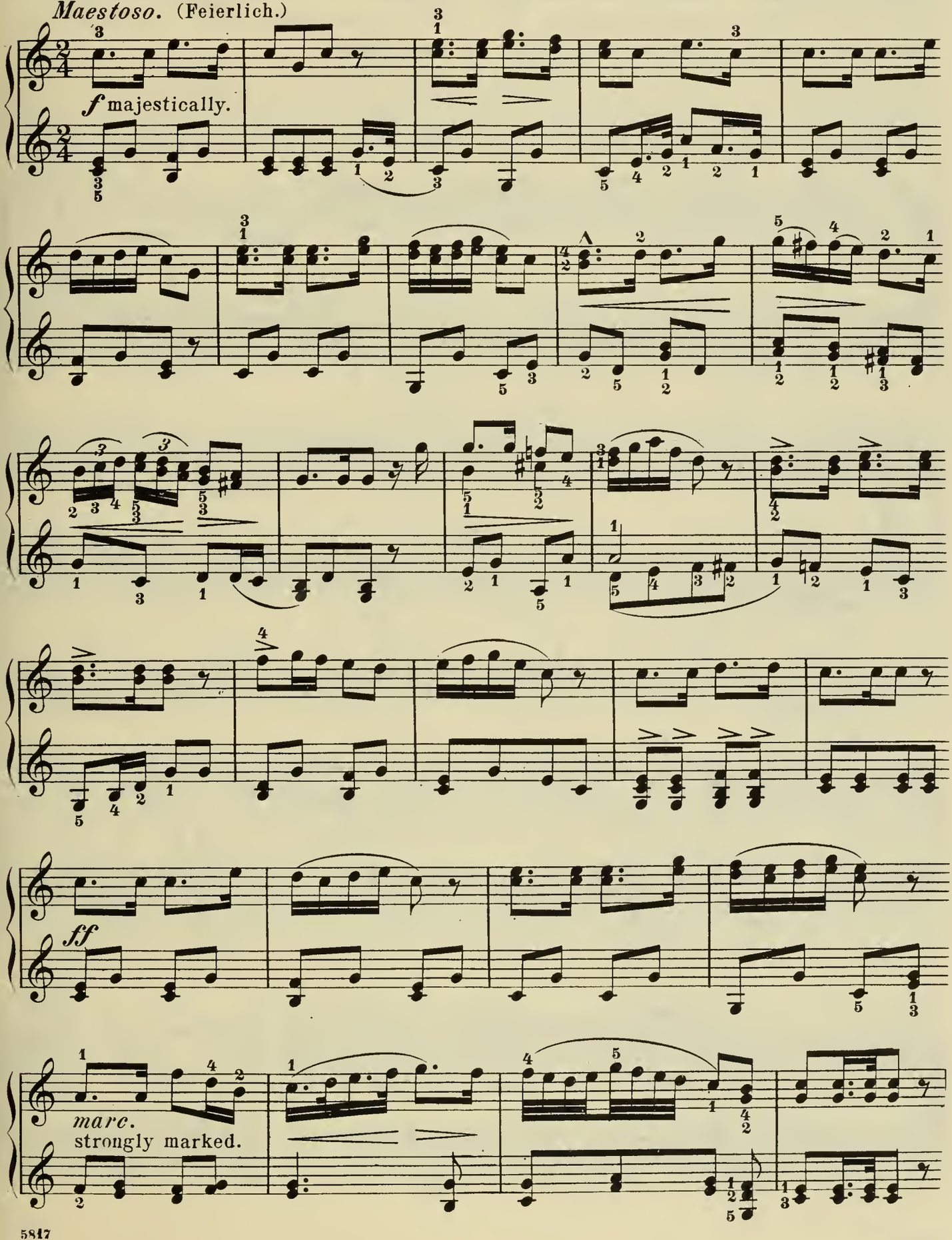


Uebung. Wiederholung 8 mal. | Exercise. To be repeated eight times.



Amerikanisches Nationallied. | American National Song. "Hail Columbia

Maestoso. (Feierlich.)



Drei Noten der einen Hand gegen zwei der anderen Hand.

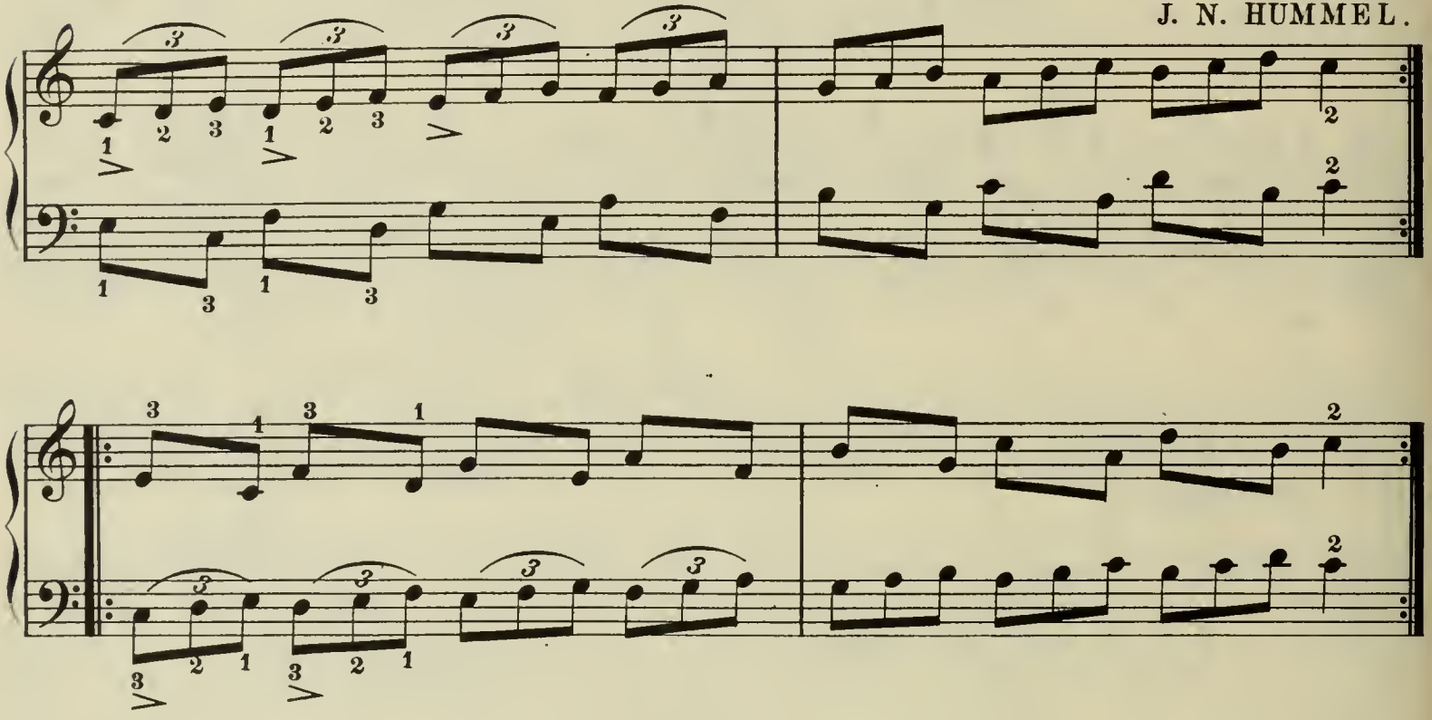
Das streng rechtwerthige Zusammenspiel ist für den Anfänger zu schwer; man gestatte ihm die am wenigsten falsche Ausführung, nämlich: die zweite Note der einen erst zur dritten der andern Hand anzuschlagen; die Triole ist durchaus gleichmässig zu spielen.

Three notes in one hand played to two in the other.

As these passages are rather difficult, the beginner may be allowed at first to play the second note of one hand with the third of the other. Of many expedients, this is the least objectionable. Play these triplets very evenly.

Uebung. Wiederholung 16 mal. | **Exercise.** To be repeated sixteen times.

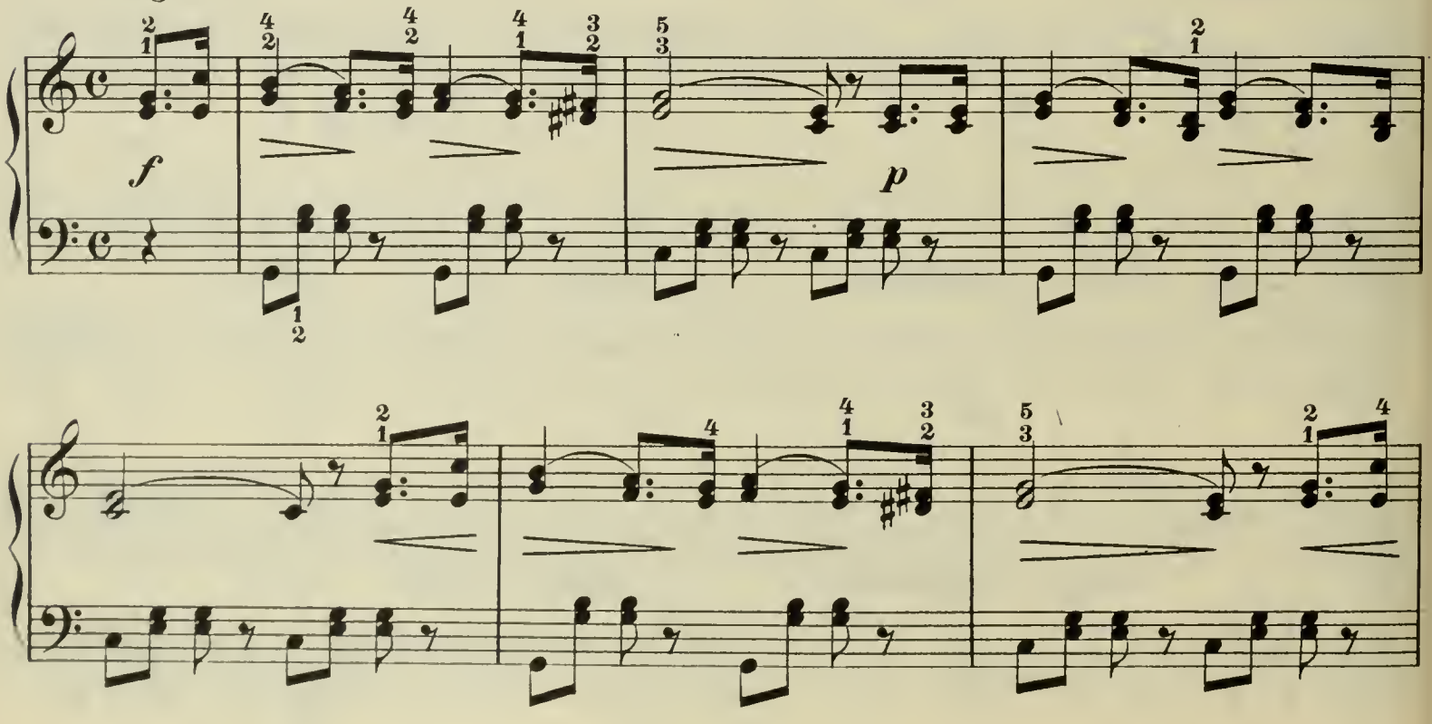
J. N. HUMMEL.

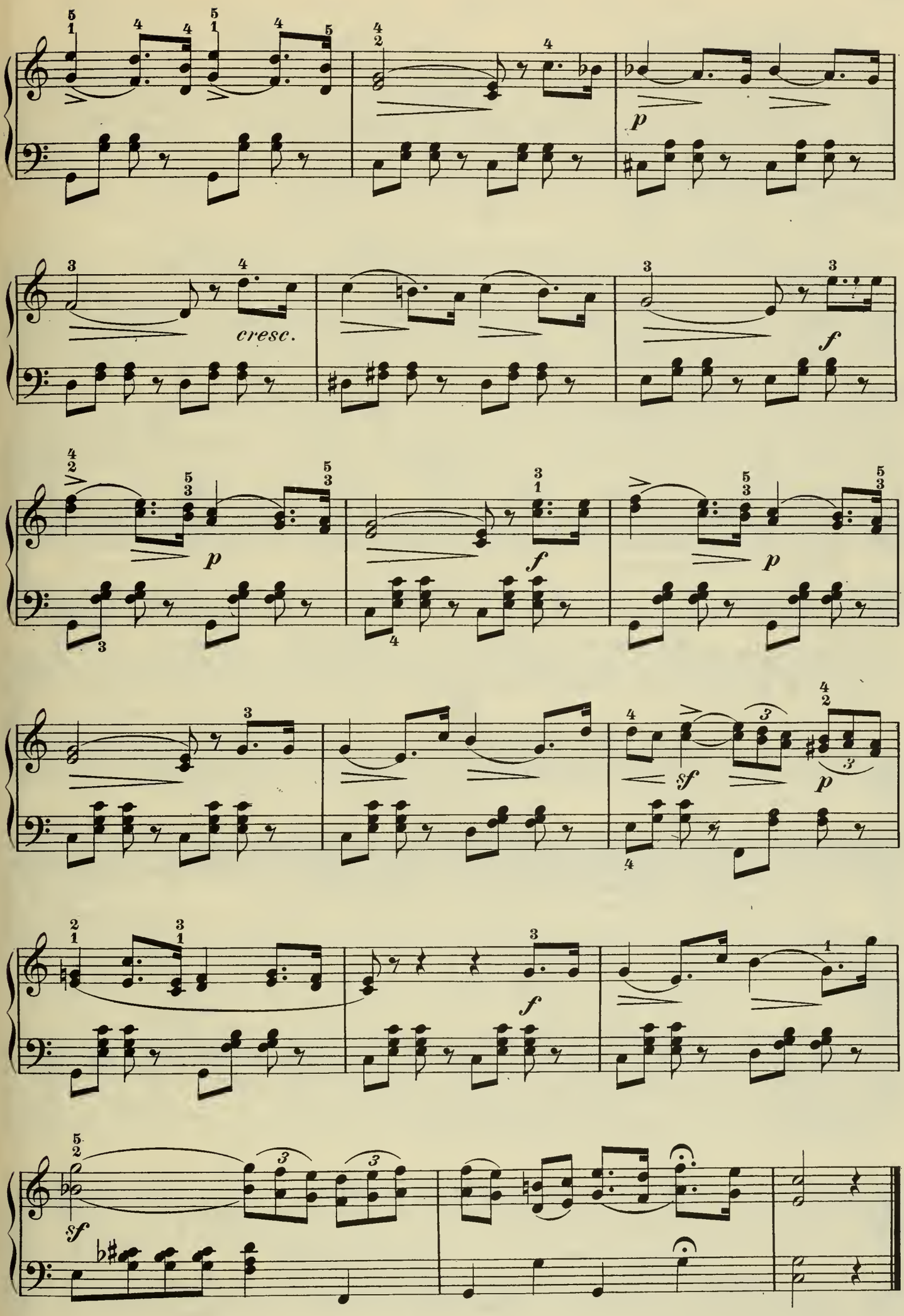


Arie aus Lucrezia Borgia. | Aria.

Allegretto.

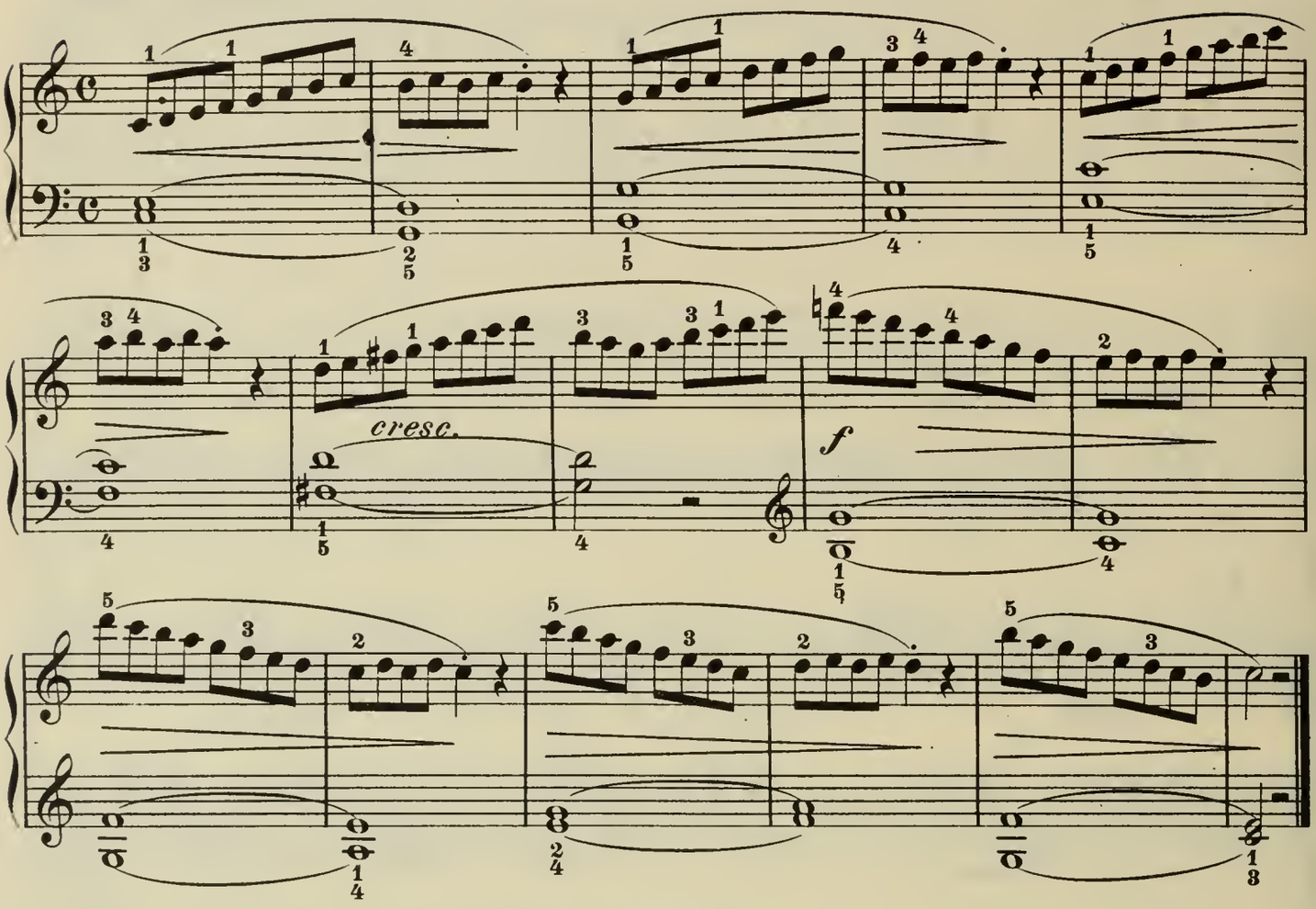
G. DONIZETTI.



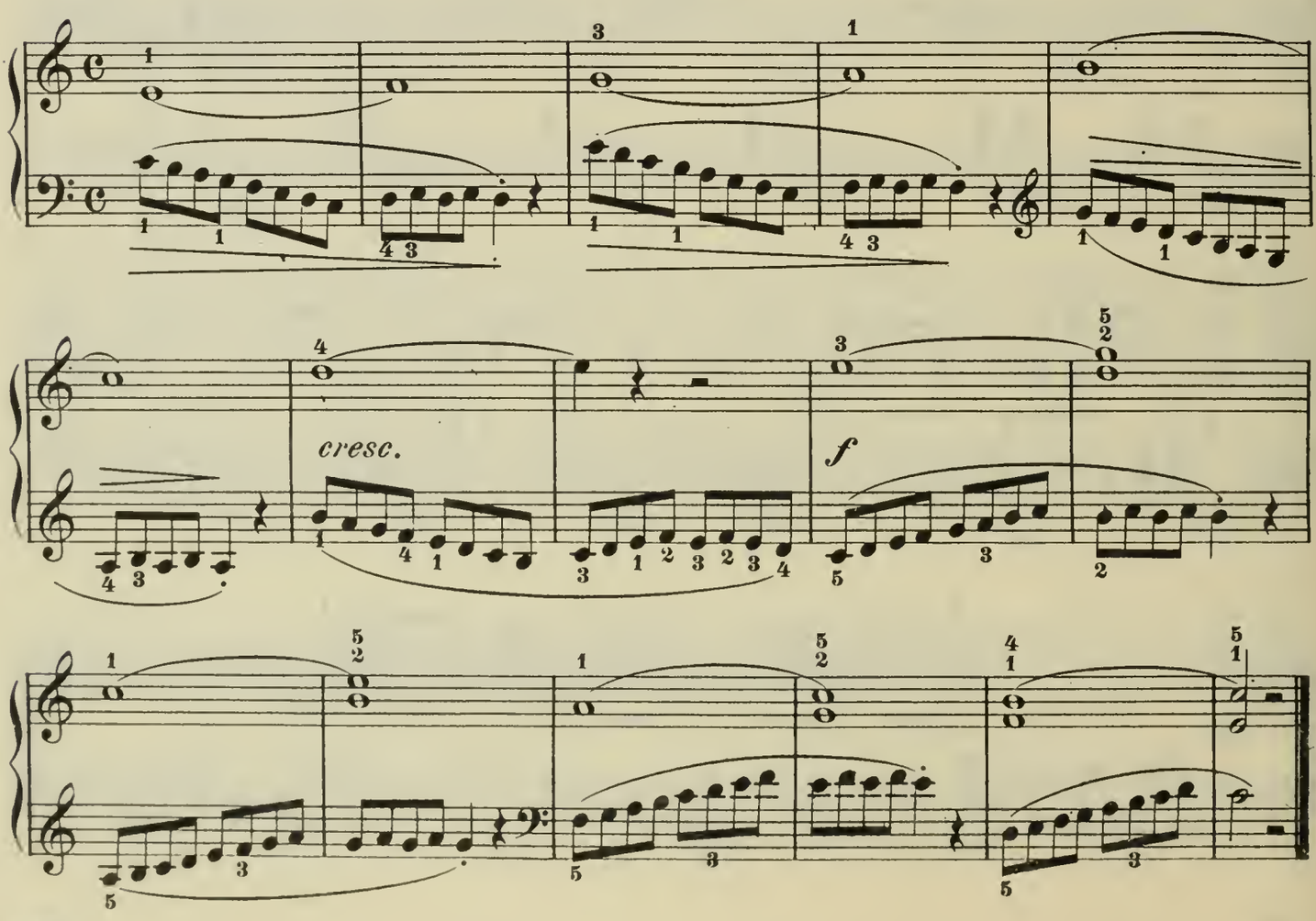

cresc.
p
f
p
f
p
sf
p
f
sf

I.

Zwei Tonleiter-Etüden. | Two Scale-Studies.



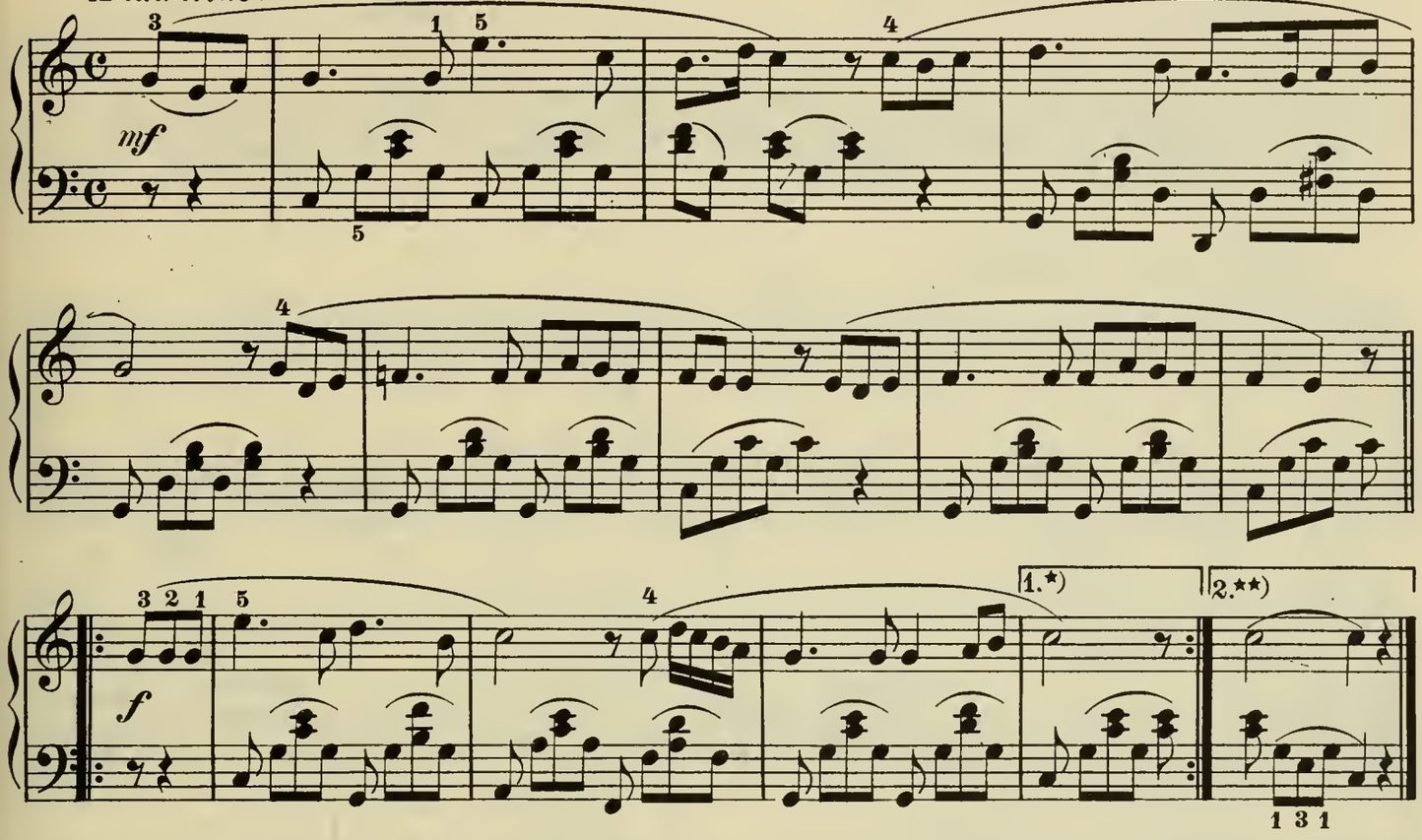
II.



Studentenlied. „Im Kreise froher, kluger Zecher."

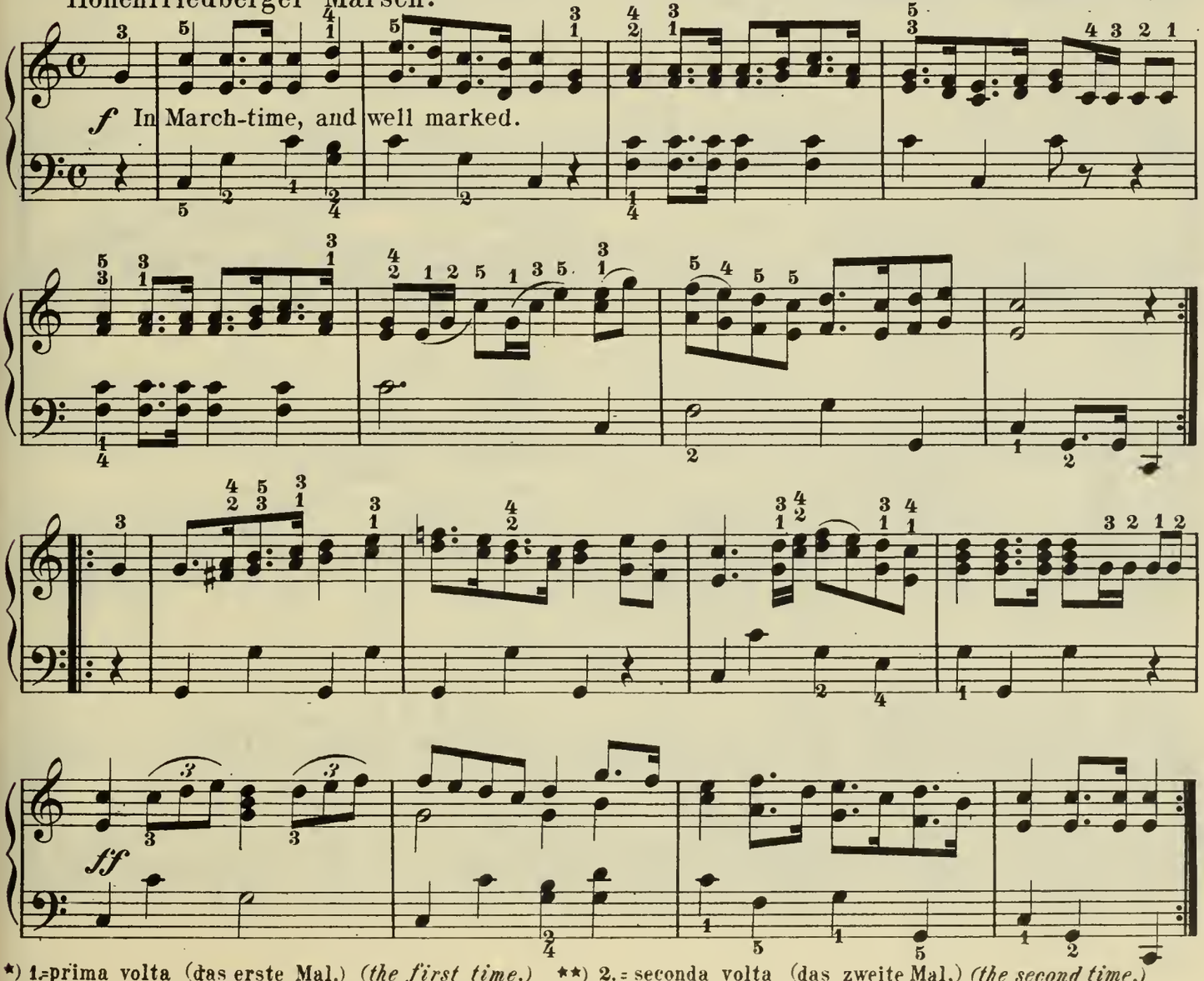
Student's Song. "With boon companions."

Andantino.



Hohenfriedberger Marsch.

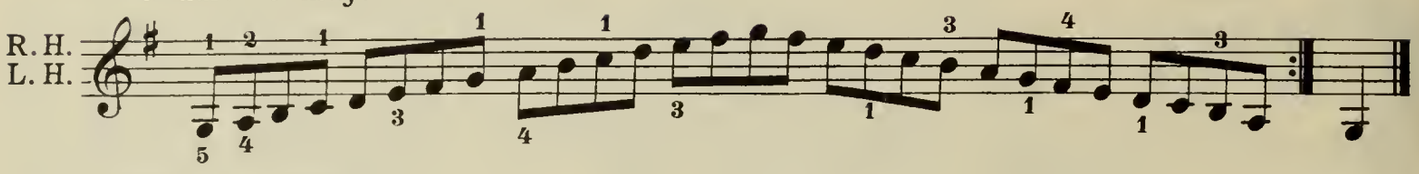
FRIEDRICH DER GROSSE, 1745.



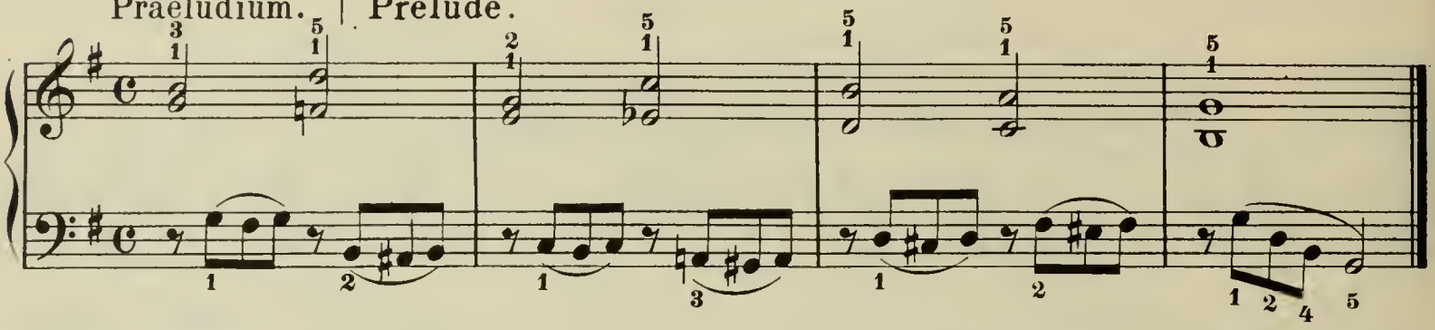
*) 1. = prima volta (das erste Mal,) *(the first time.)* **) 2. = seconda volta (das zweite Mal,) *(the second time.)*

Uebung. Wiederholung 16 mal. | **Exercise.** To be repeated sixteen times.

G dur. G major.

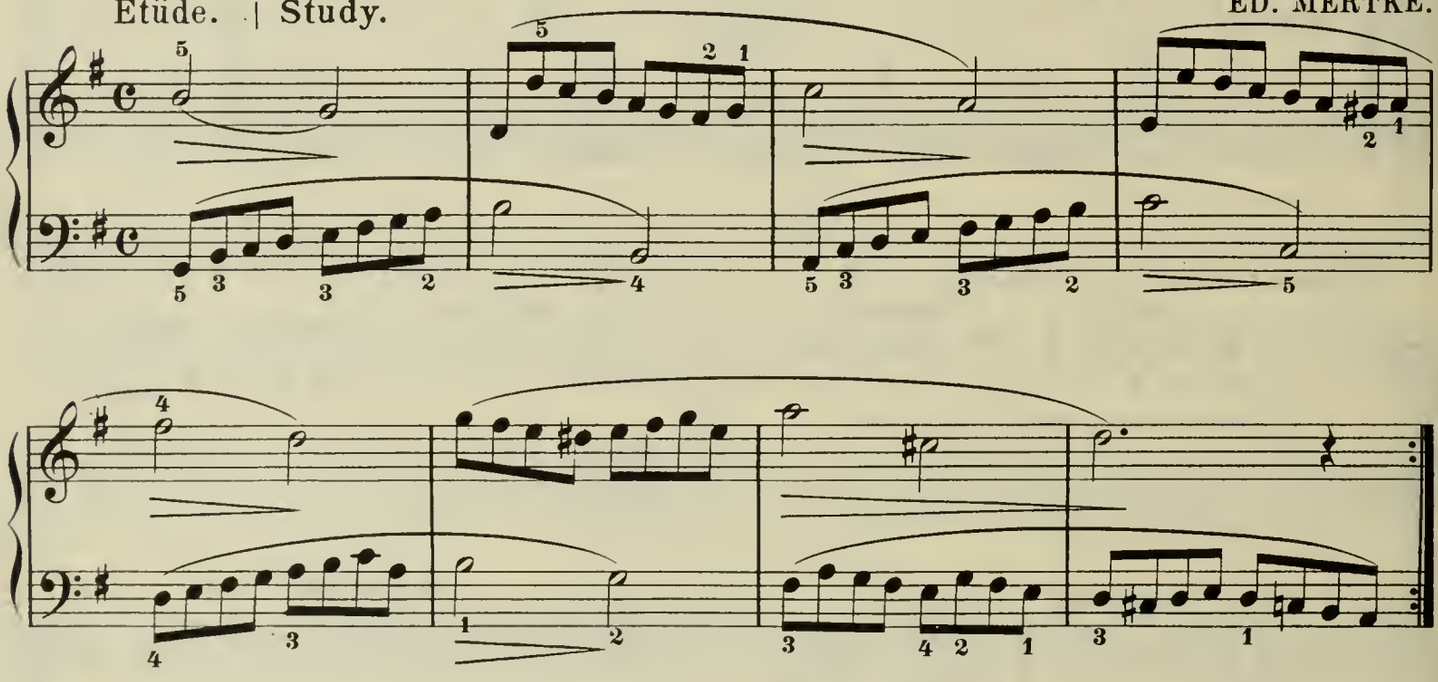


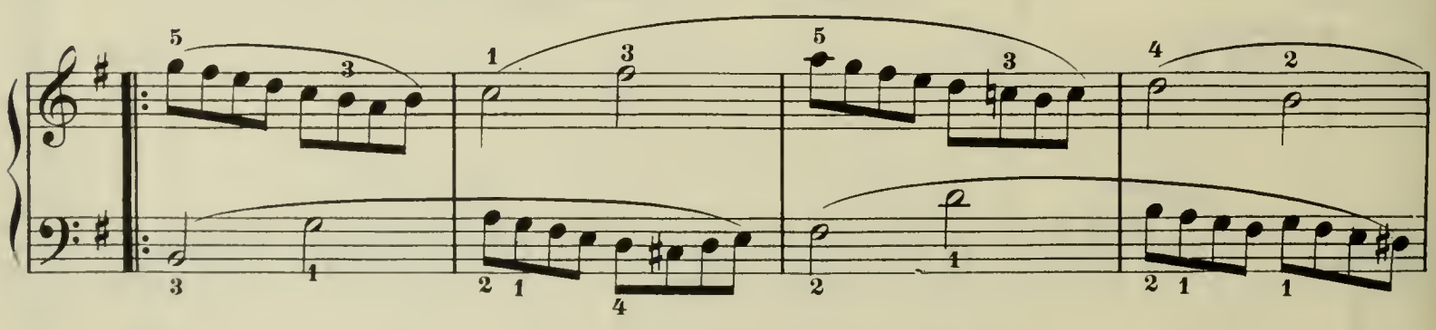
Praeludium. | **Prelude.**

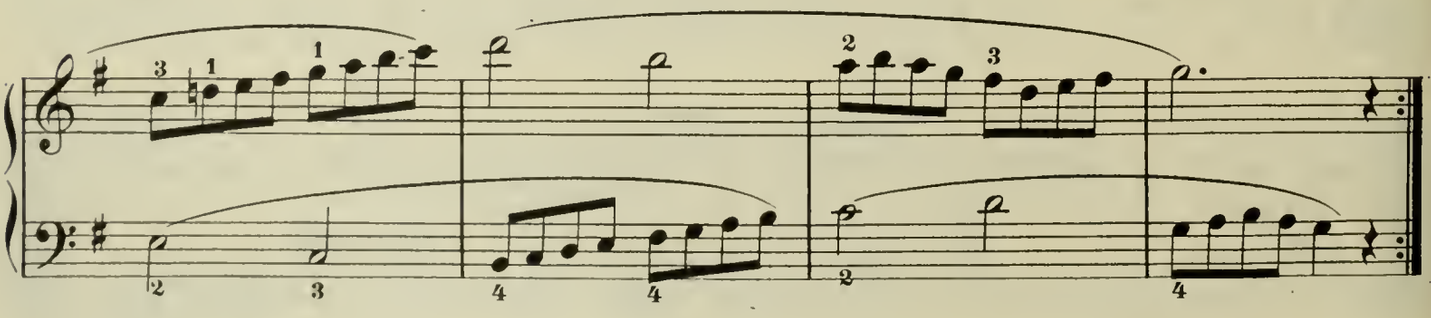


Etüde. | **Study.**

ED. MERTKE.

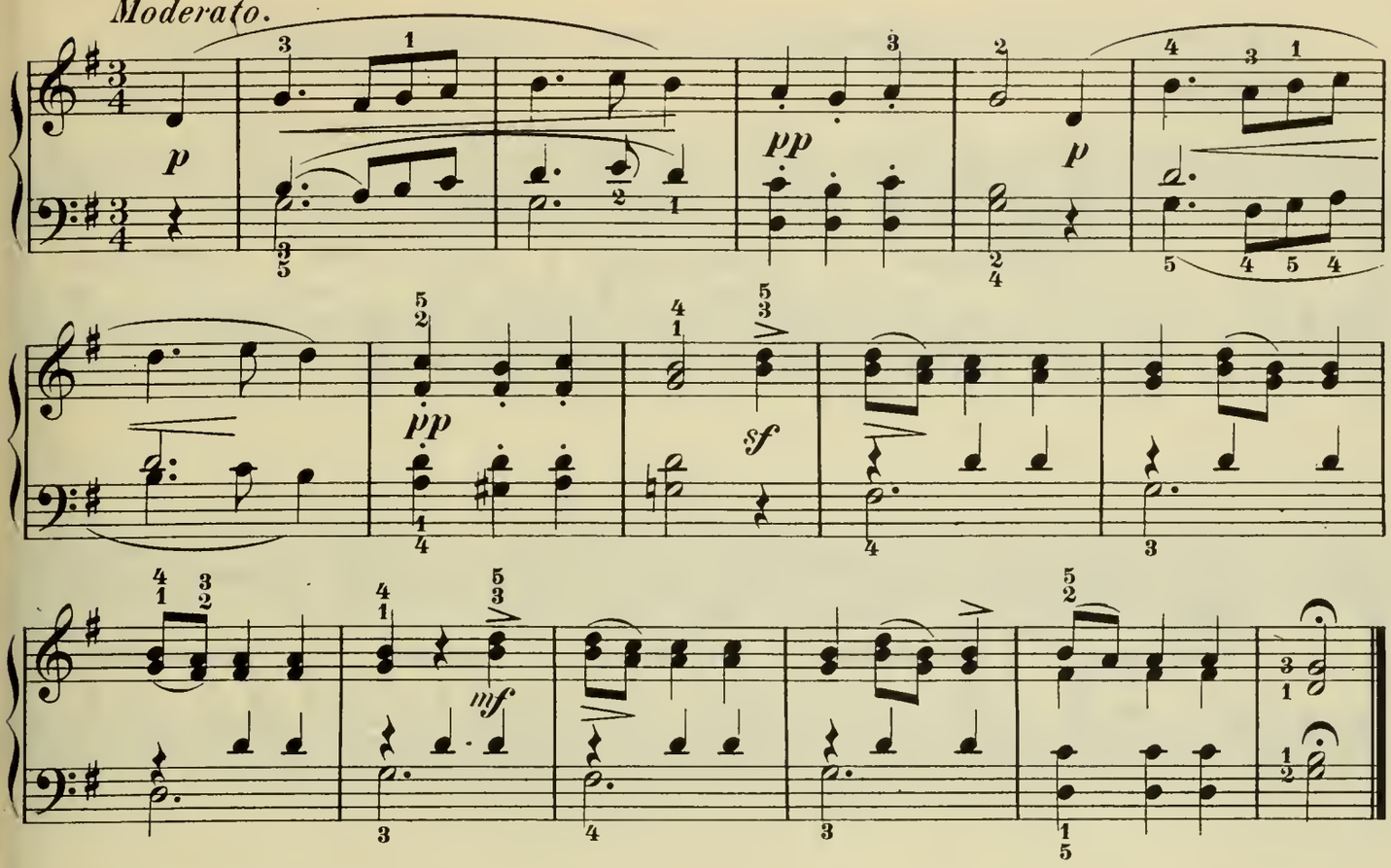






Volkslied. „Jetzt gang i an's Brünnele." | People's Song. "I visit the spring."

Moderato.



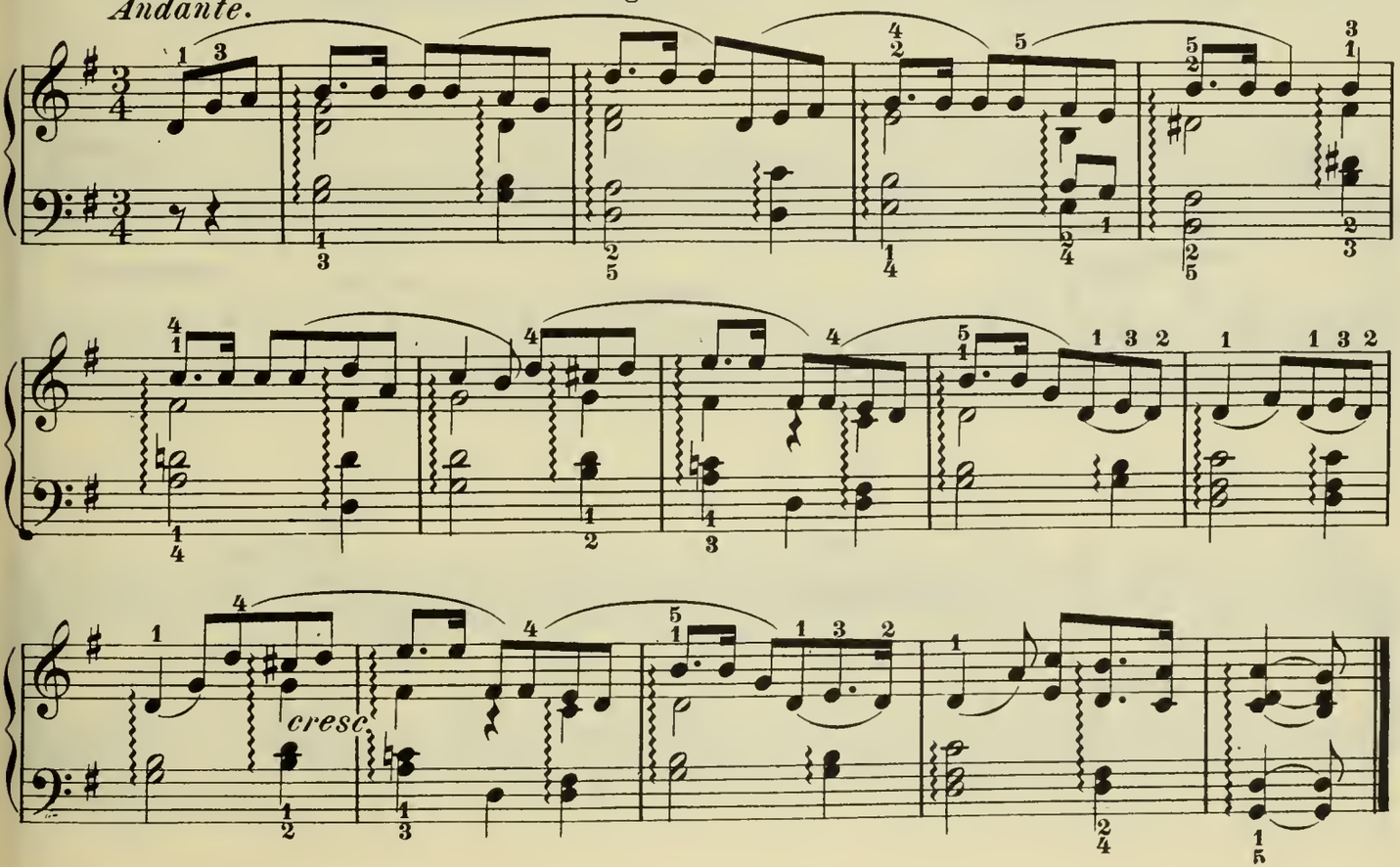
Das Brechungszeichen ⦚ *(Arpeggio)* vor einem Akkord (Zusammenklang) bedeutet, dass die Töne desselben von unten herauf schnell nach einander angeschlagen und liegengelassen werden sollen.

The following sign ⦚ *(arpeggio)* placed before a chord, indicates that the notes composing it, should be played in rapid succession upwards, instead of exactly together. Such chords are called "broken chords."

Volkslied. „Den lieben langen Tag hab i nur Schmerz und Plag."

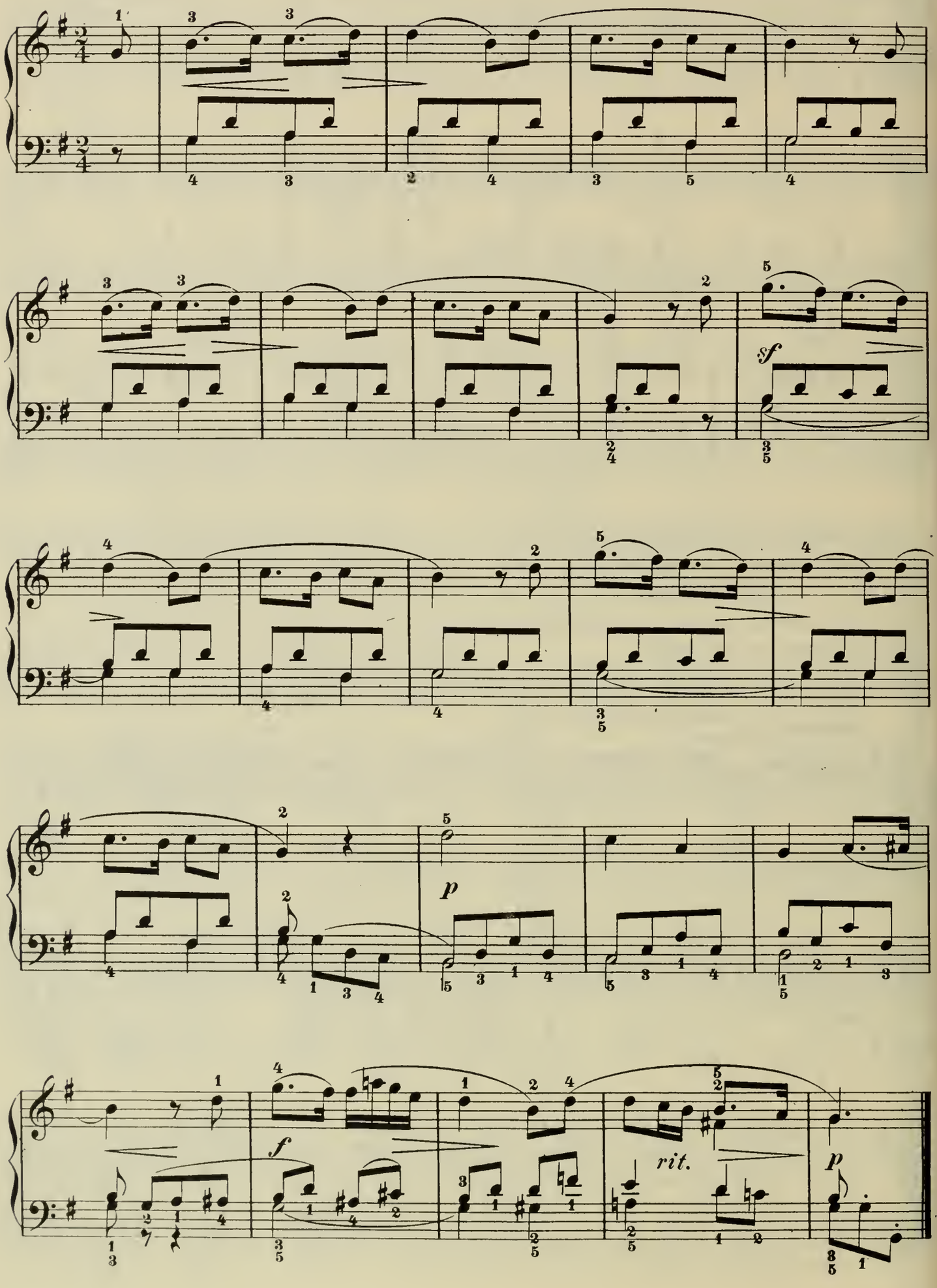
People's Song. "The long weary day."

Andante.



Englisches Volkslied. „Heimath, süsse Heimath!“ | “Home, sweet home!”

Andante. Sir H. BISHOP.

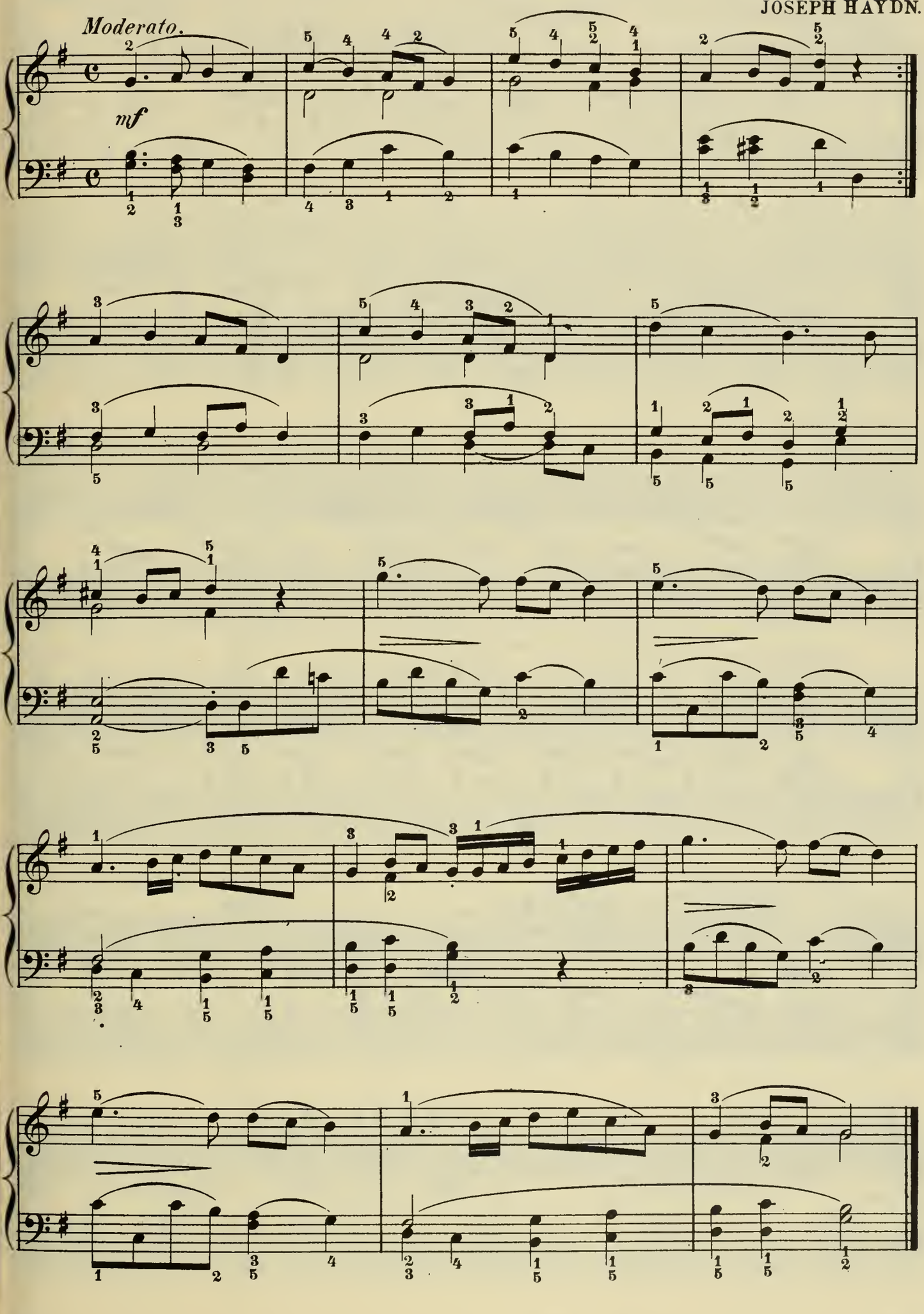


Oesterreichische Volkshymne. | Austrian Hymn.

JOSEPH HAYDN.

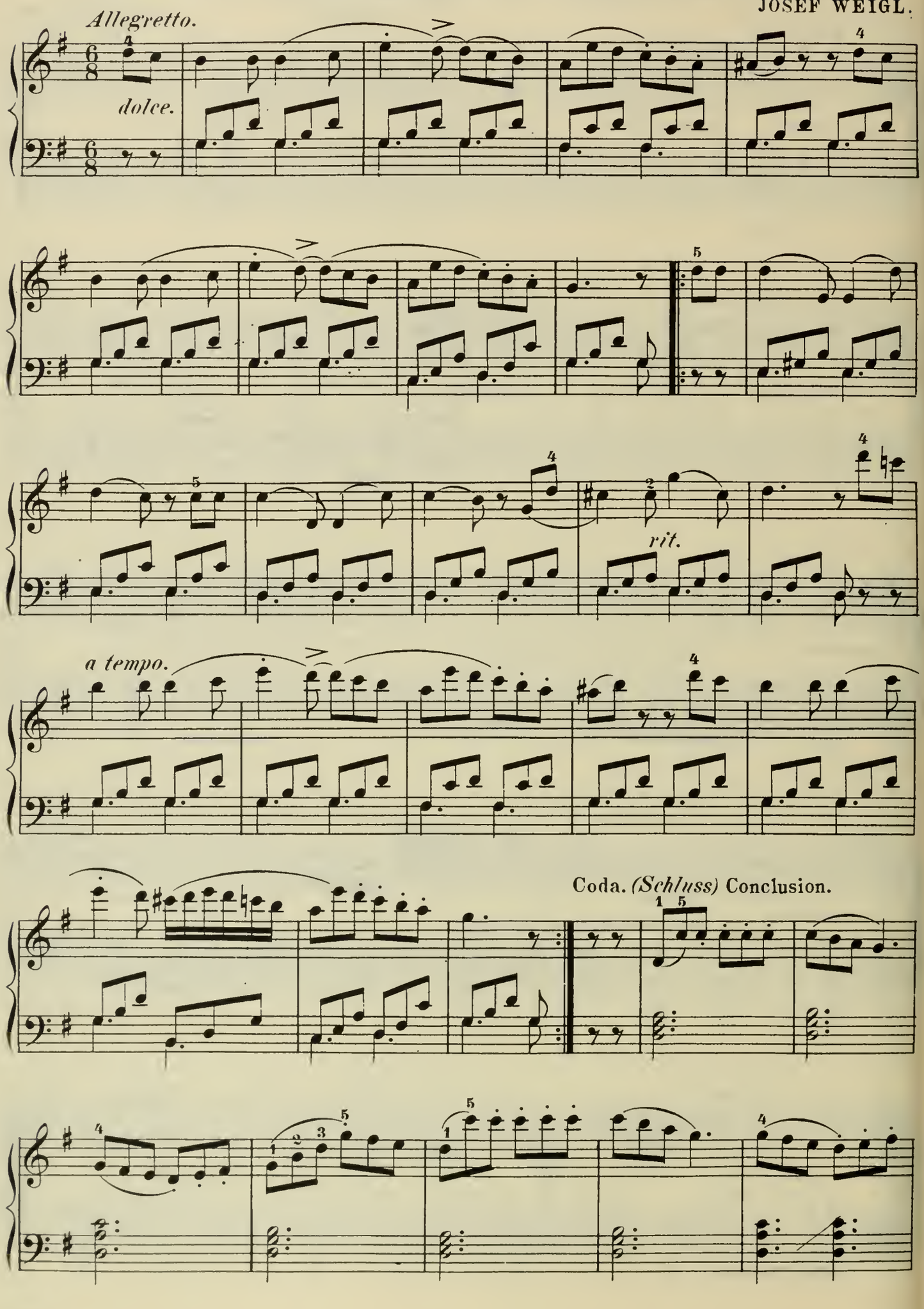
Moderato.

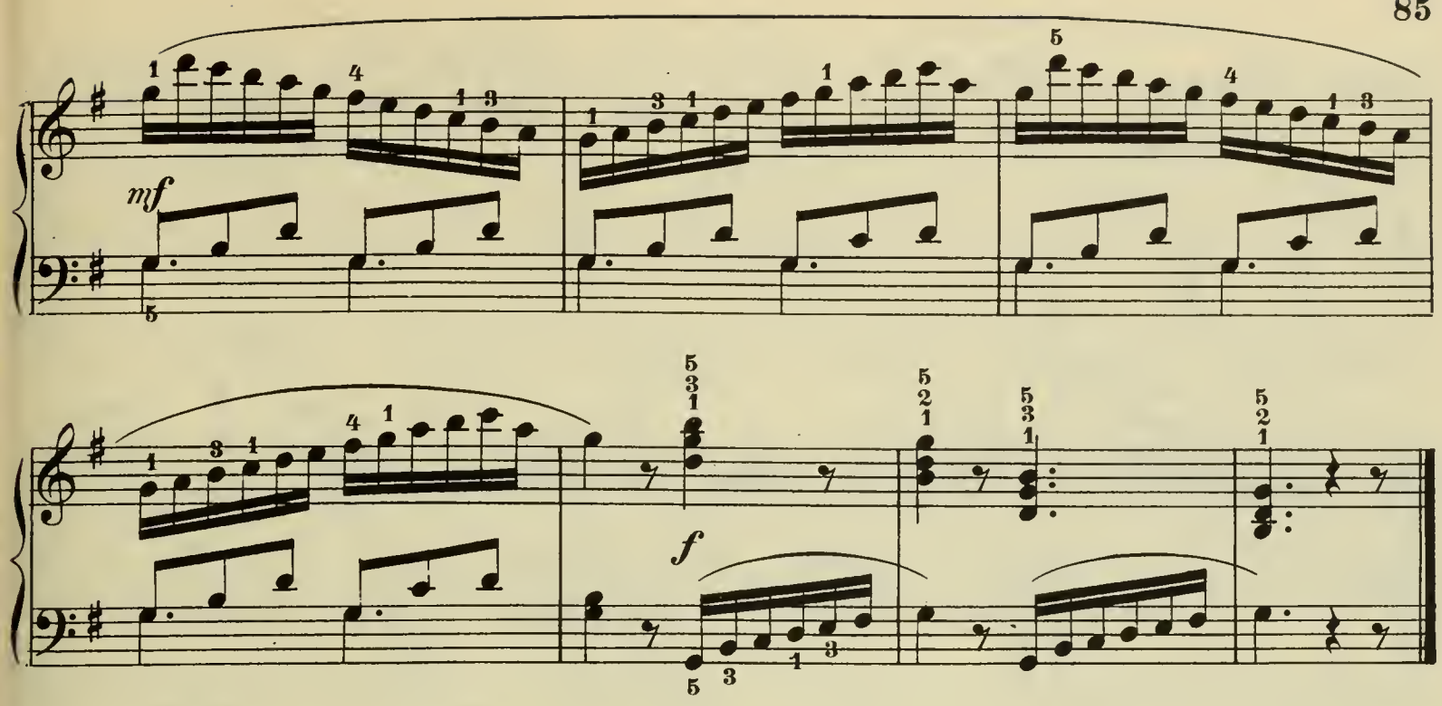
mf



„La Biondina." Bagatelle. | "La Biondina." Bagatelle.

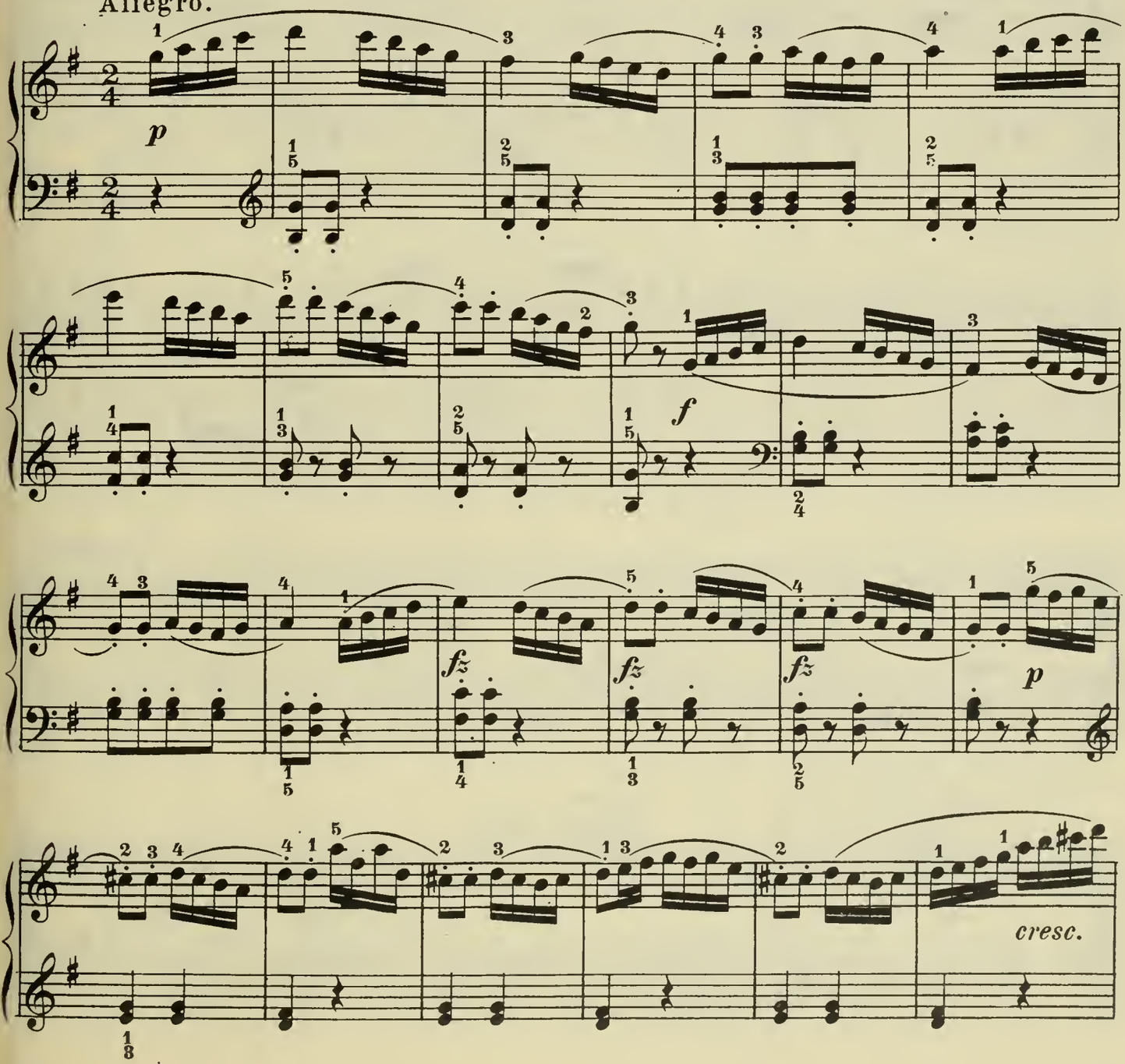
JOSEF WEIGL.

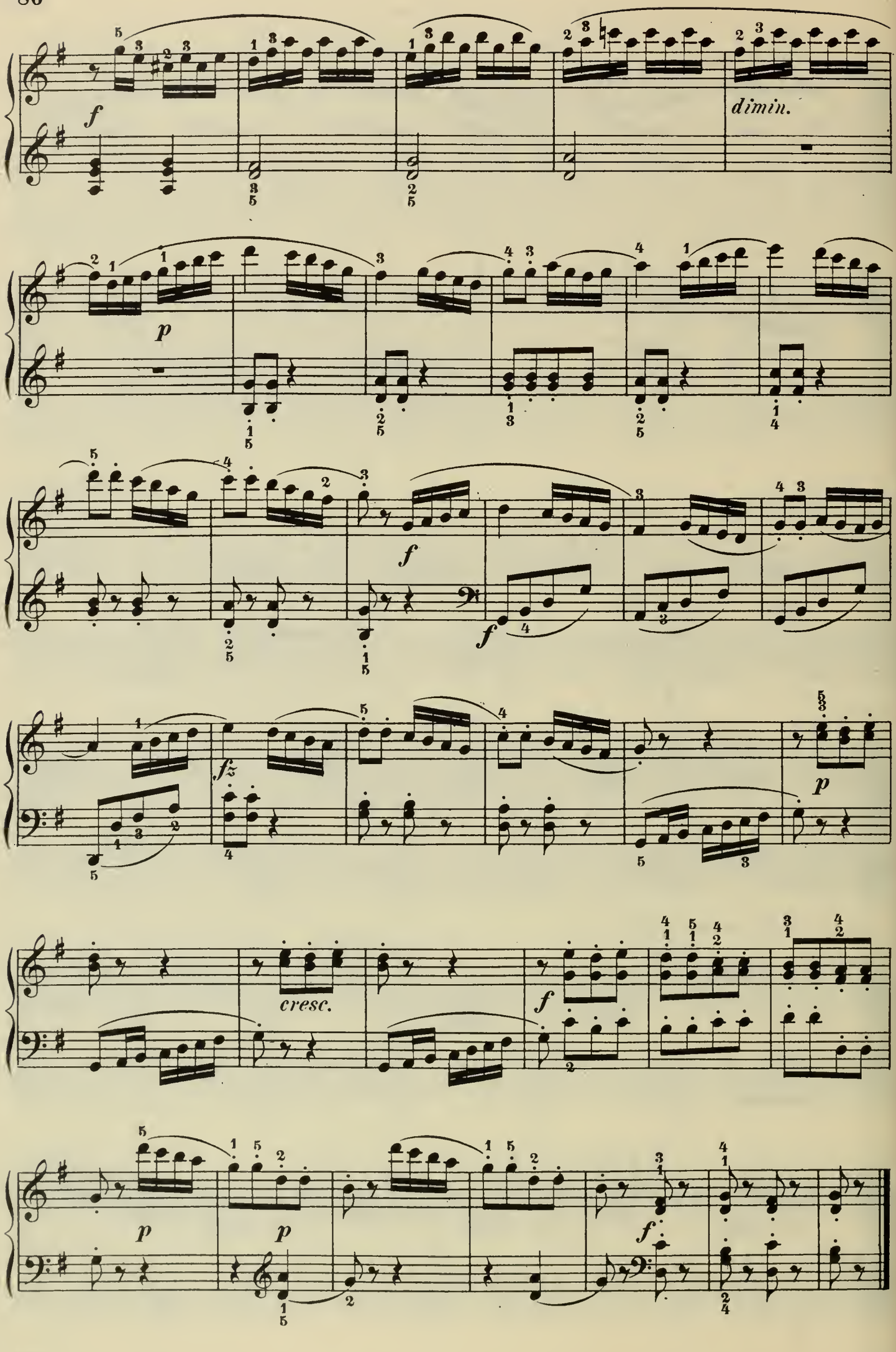




Allegro.

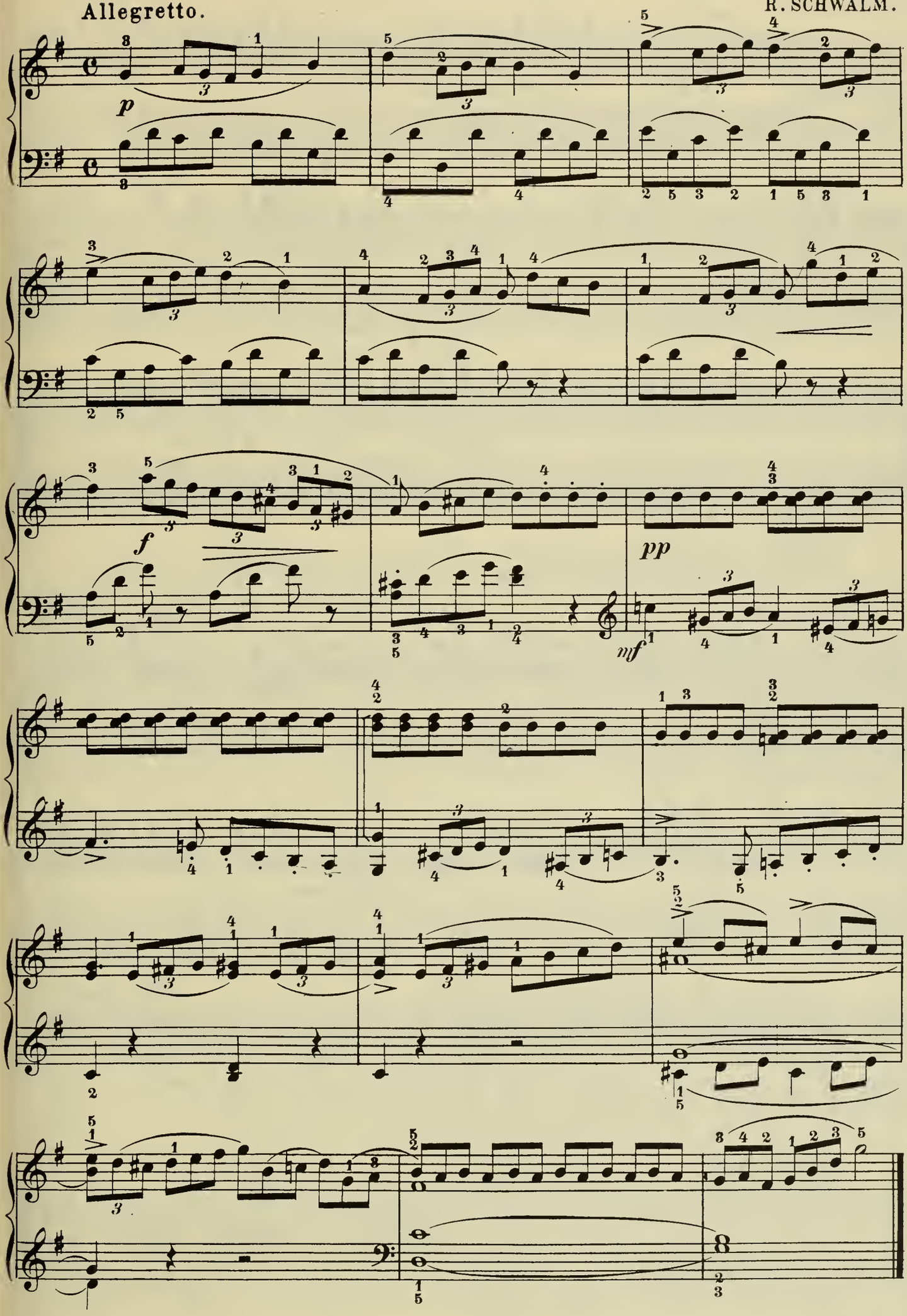
M. CLEMENTI.




f
dimin.
p
f
f
fz
p
cresc.
f
p
p
f

Allegretto.

R. SCHWALM.



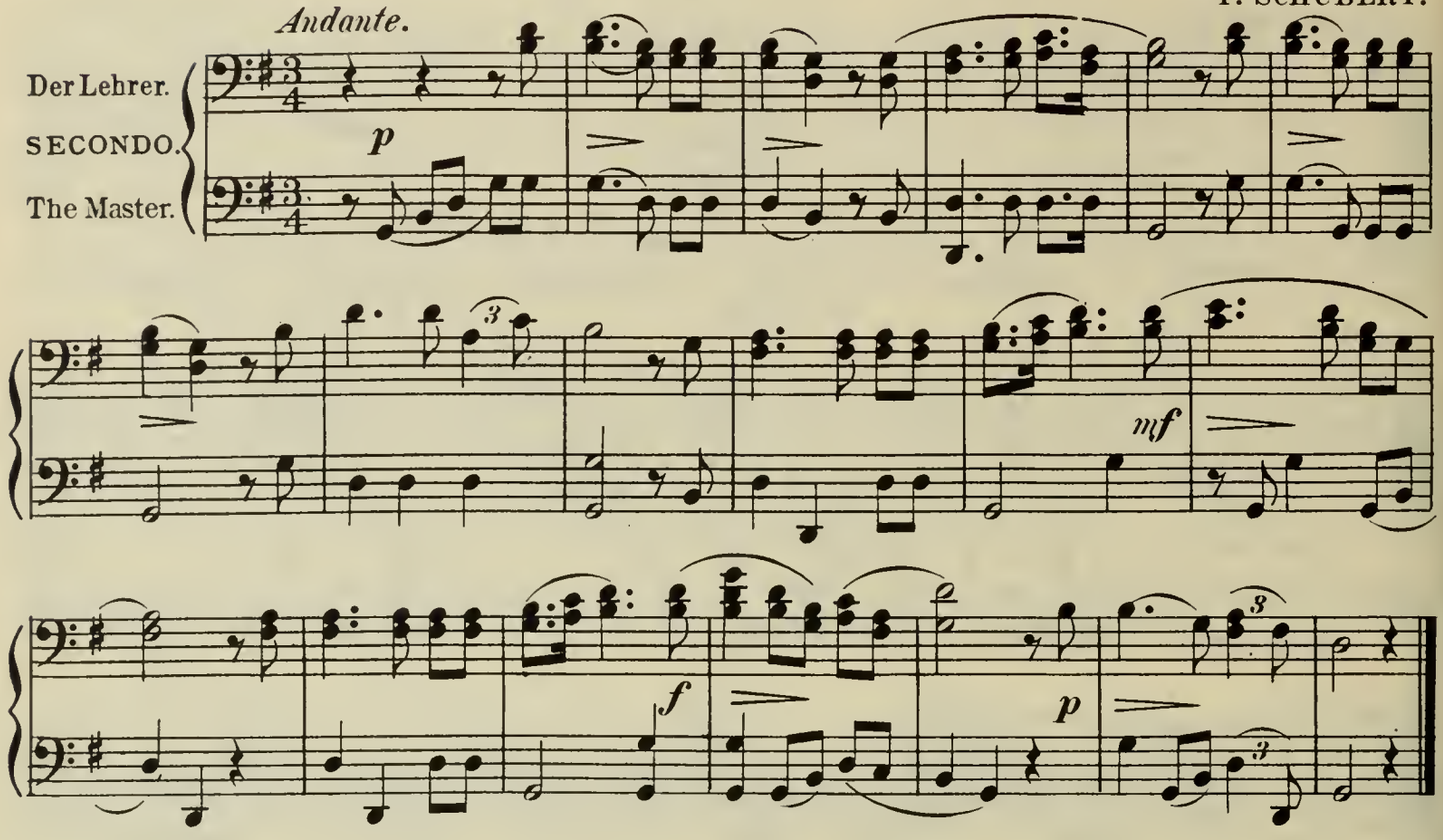
Der Lindenbaum. „Am Brunnen vor dem Thore."

The Linden Tree. "The Spring by the Gate."

F. SCHUBERT.

Andante.

Der Lehrer.
SECONDO.
The Master.



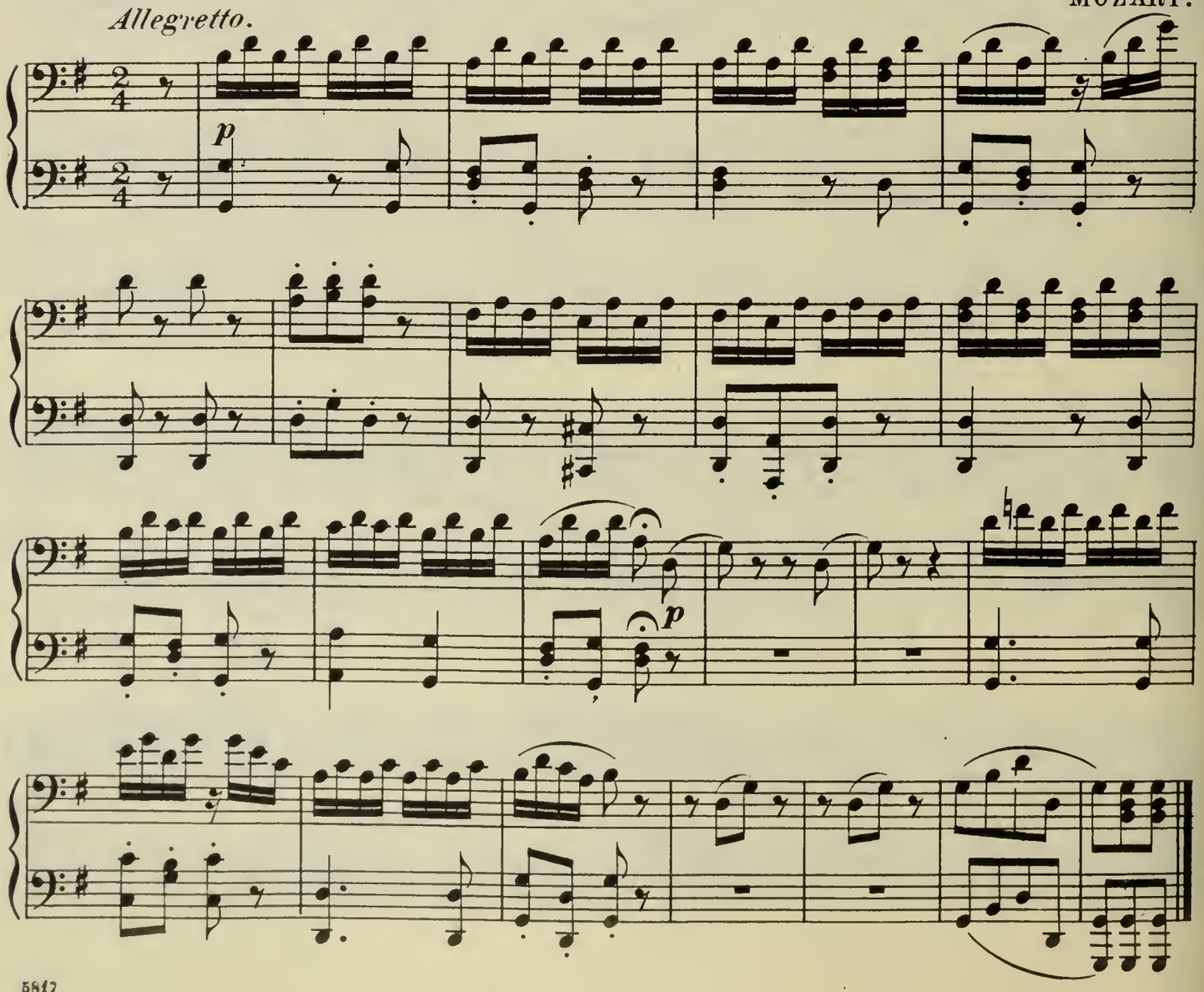
Lied. „Der Vogelfänger bin ich ja."

aus der Oper: Die Zauberflöte.

Song. "A fowler bold in me you see."

MOZART.

Allegretto.



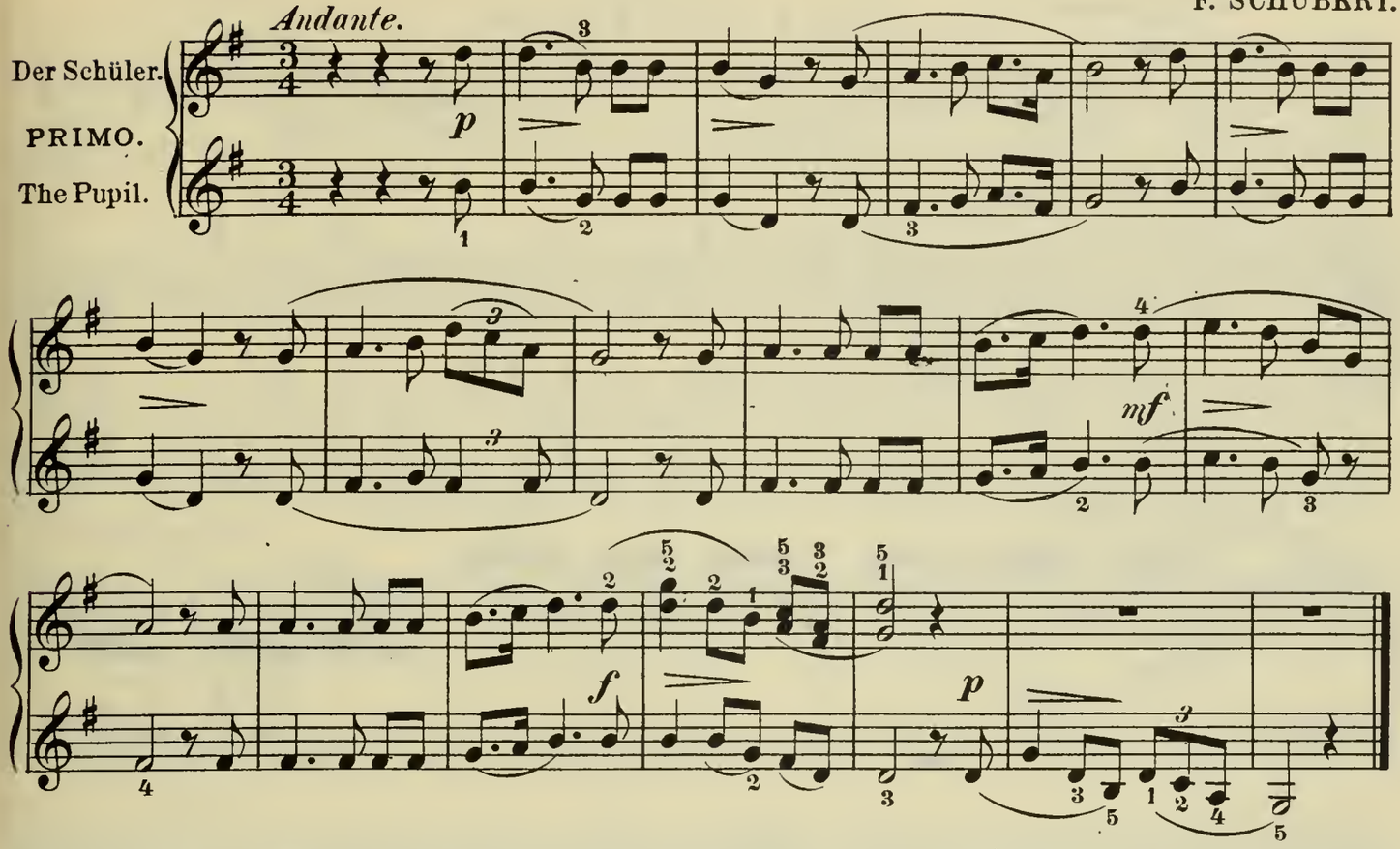
Der Lindenbaum. „Am Brunnen vor dem Thore."

The Linden Tree. "The Spring by the Gate."

F. SCHUBERT.

Andante.

Der Schüler.
PRIMO.
The Pupil.



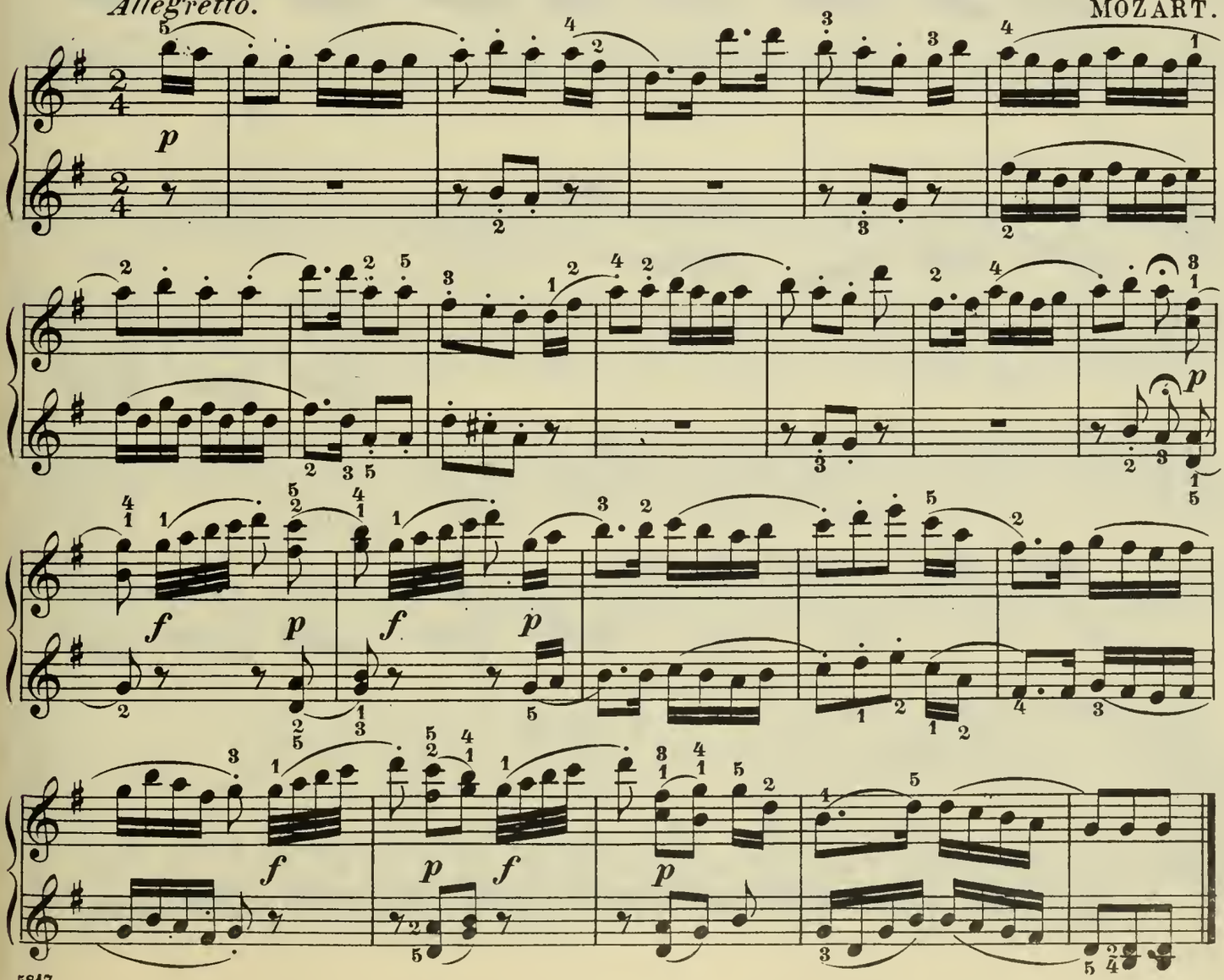
Lied. „Der Vogelfänger bin ich ja."

aus der Oper: Die Zauberflöte.

Song. "A fowler bold in me you see."

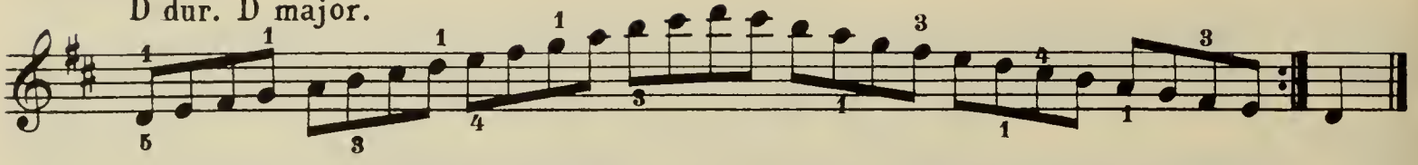
Allegretto.

MOZART.

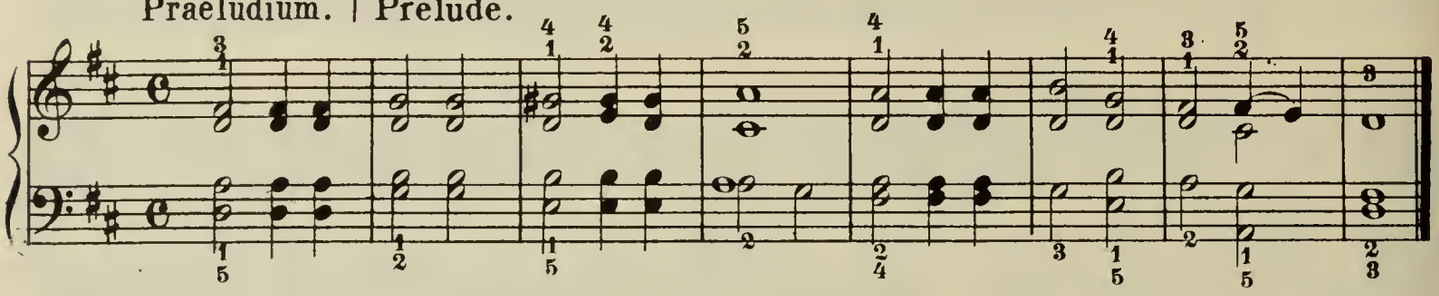


Uebung Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

D dur. D major.



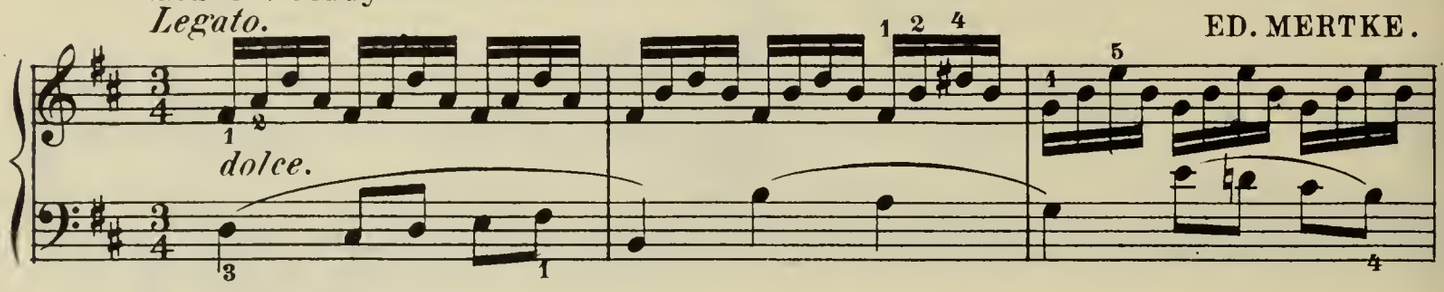
Praeludium. | Prelude.

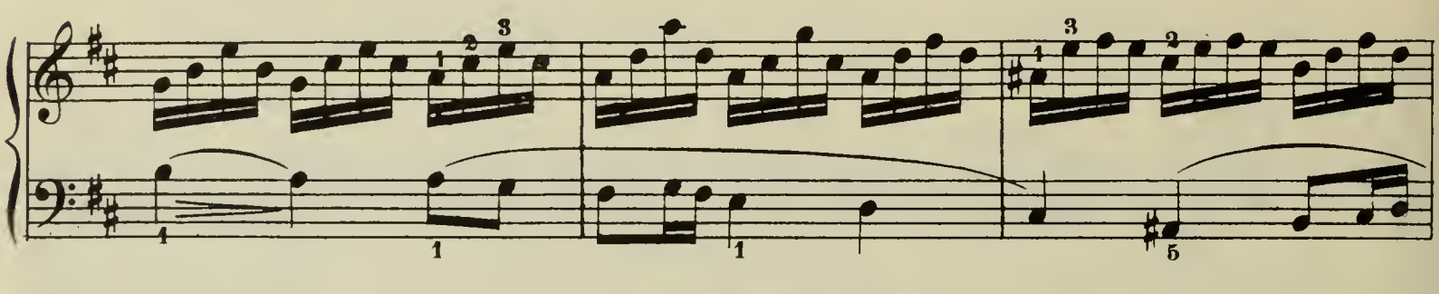


Etüde. | Study.

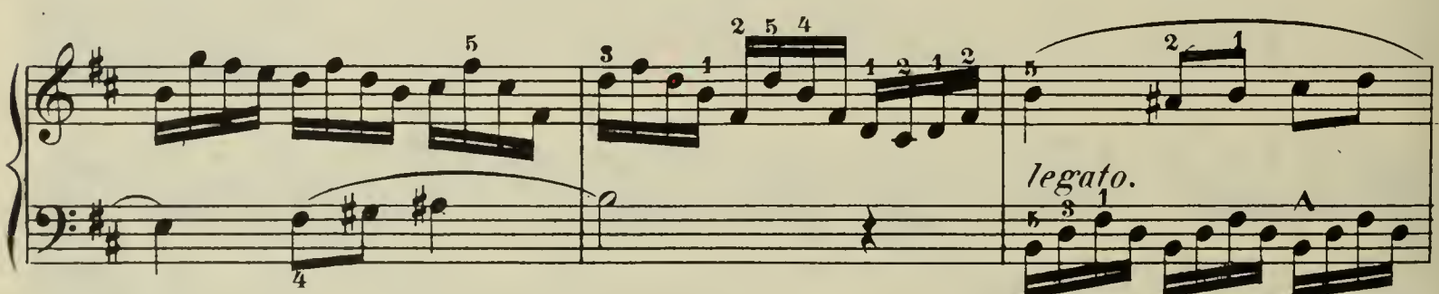
Legato. ED. MERTKE.

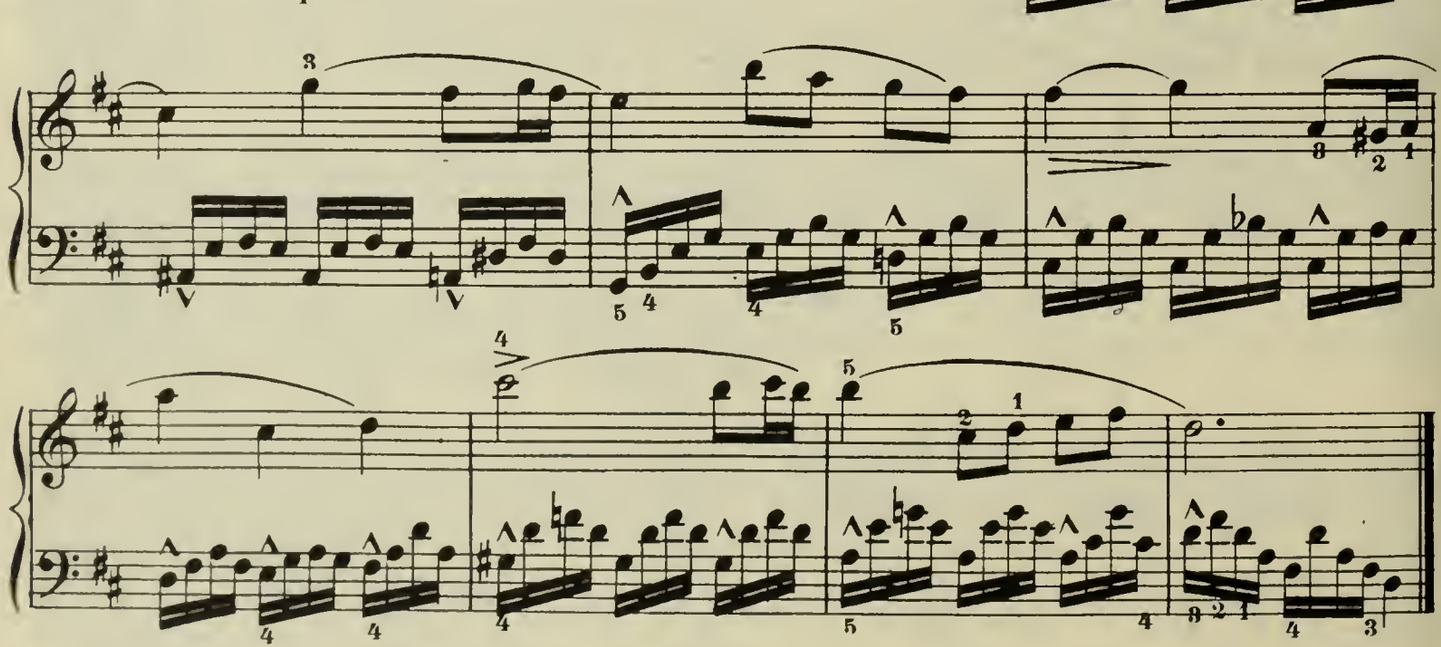
dolce.





legato.

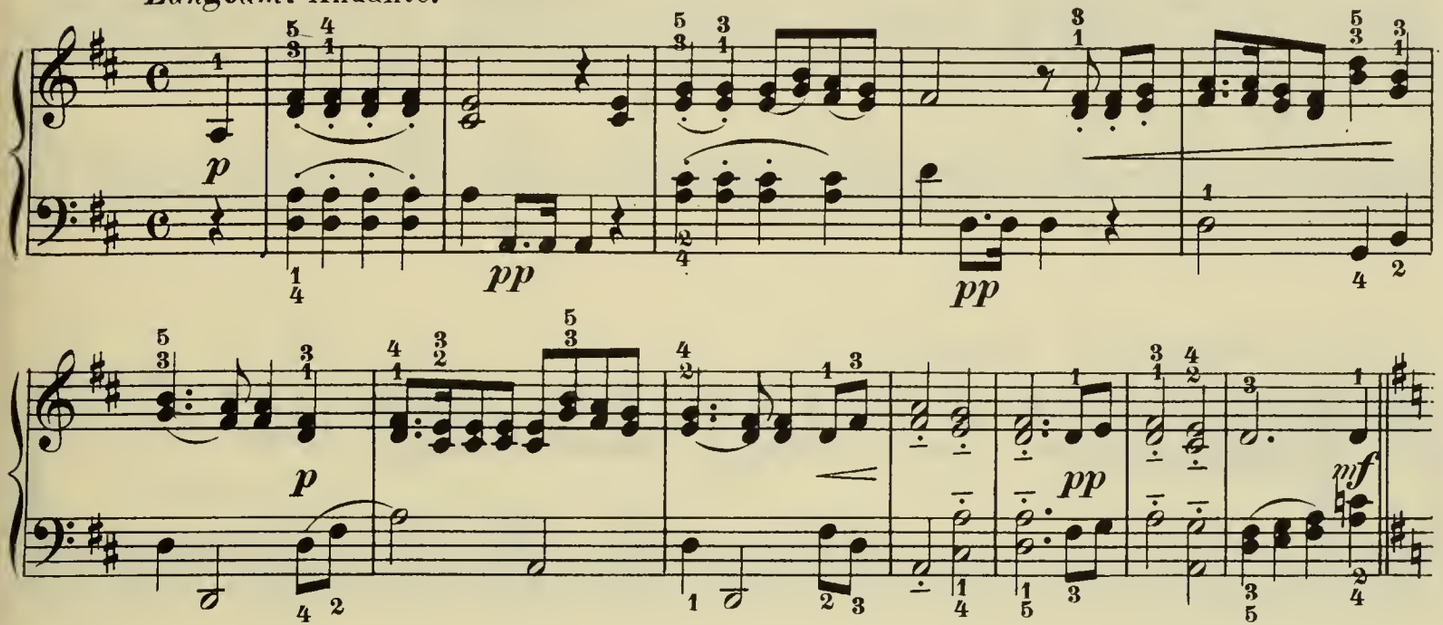




Phantasie*) über Volks- und Commerslieder.*)
Der Schweizer. Rhythmisches Uebungsstück.

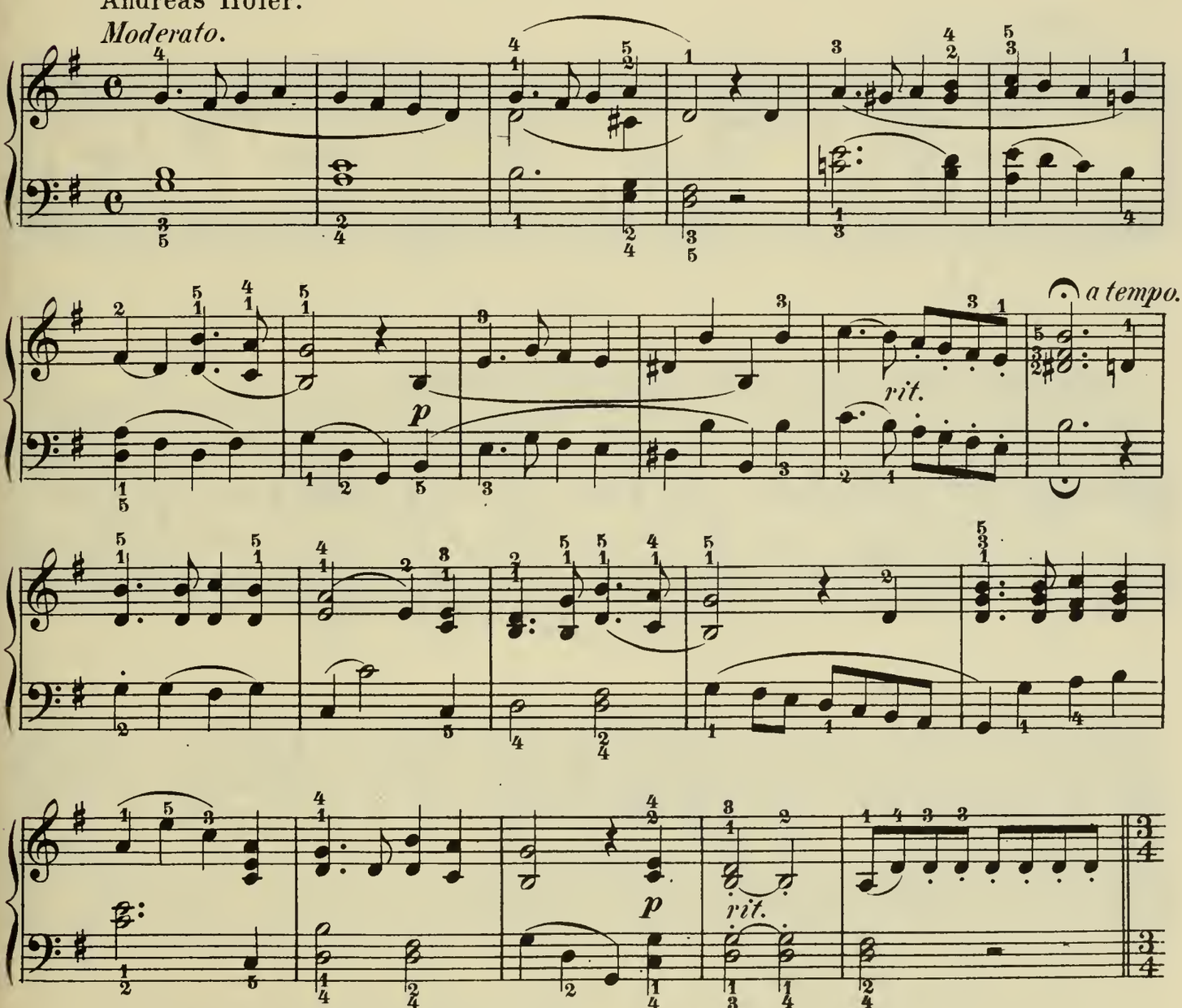
Fantasia from Folks'- & Students' Songs.
A Swiss. Rhythmic study.

Langsam. Andante.



Andreas Hofer.

Moderato.

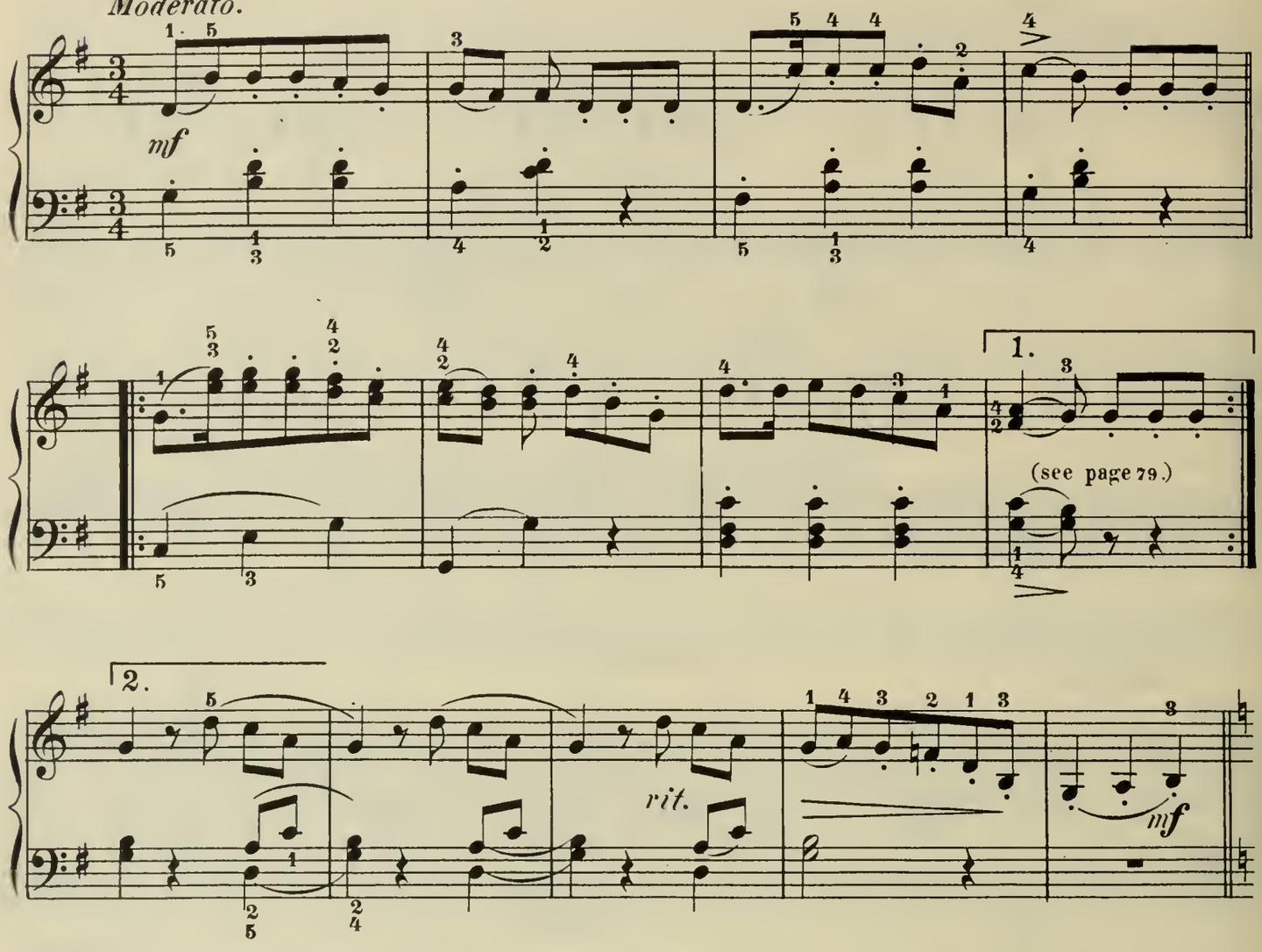


*) Phantasie ist ein Tonstück ohne bestimmte Form. (A Fantasia has no fixed form.)

*) Commerslied = Studentenlied. (= Student's Song.)

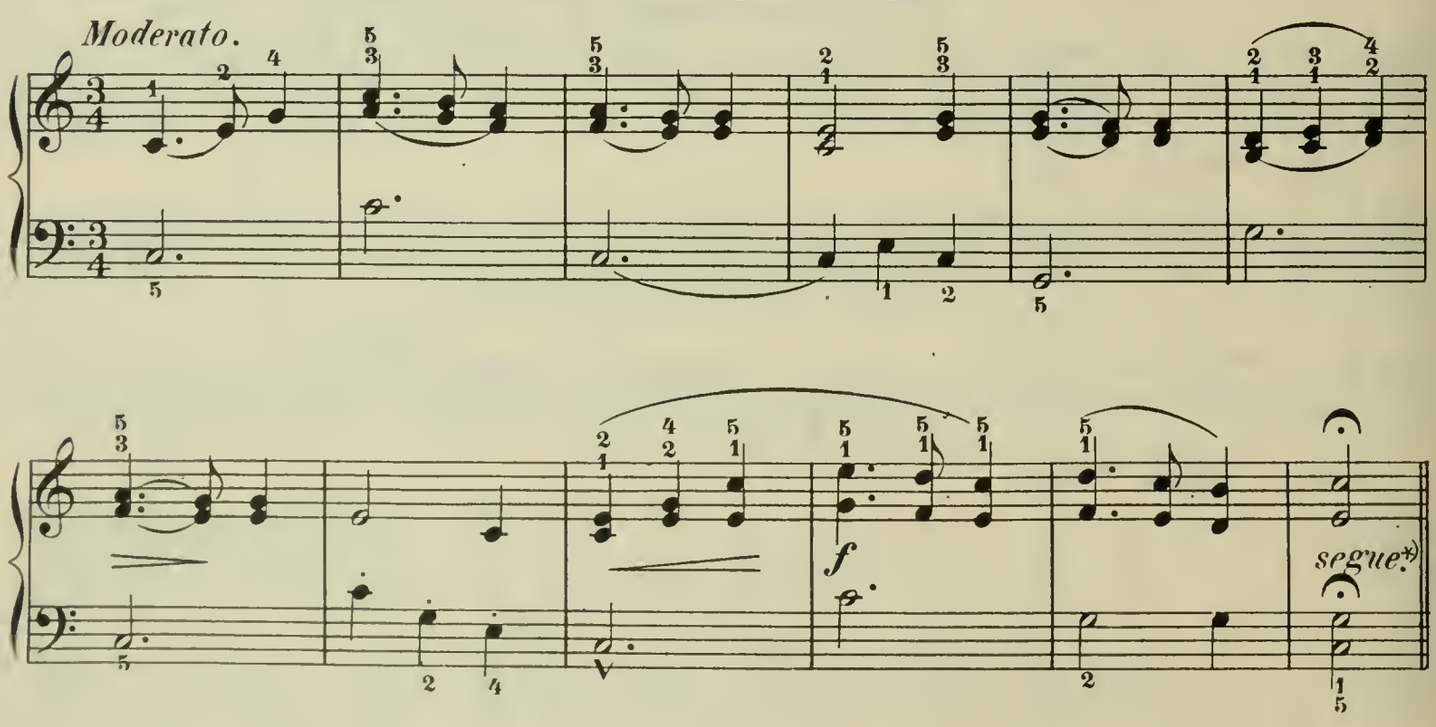
Leipziger Wassersnoth. | The Great Flood at Leipsic.

Moderato.



Der Wirthin Töchterlein. | The Innkeeper's Daughter.

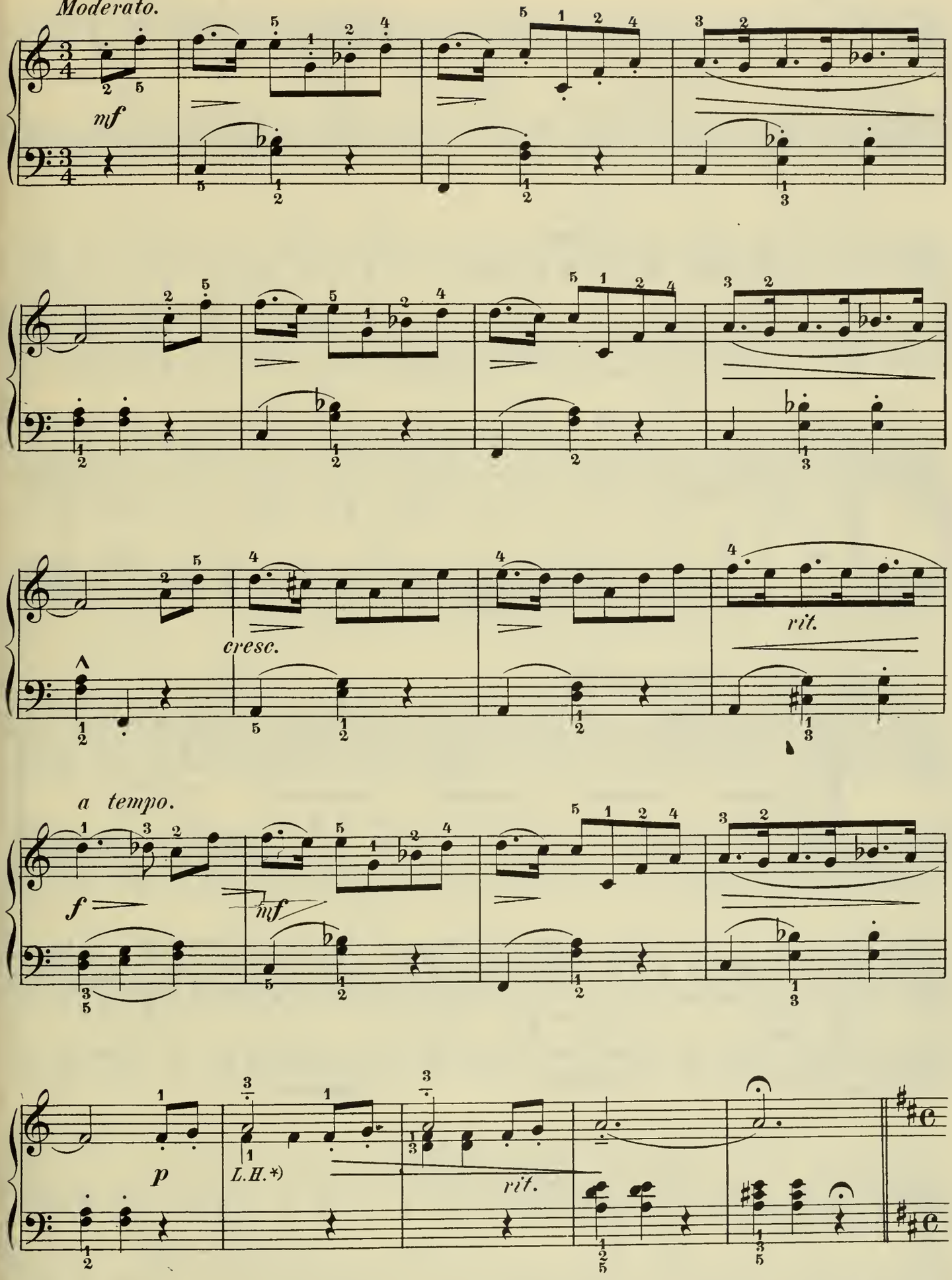
Moderato.



*) *segue* beginne das folgende gleich. *segue* begin the following at once.

Studentenleben. | Student-life.

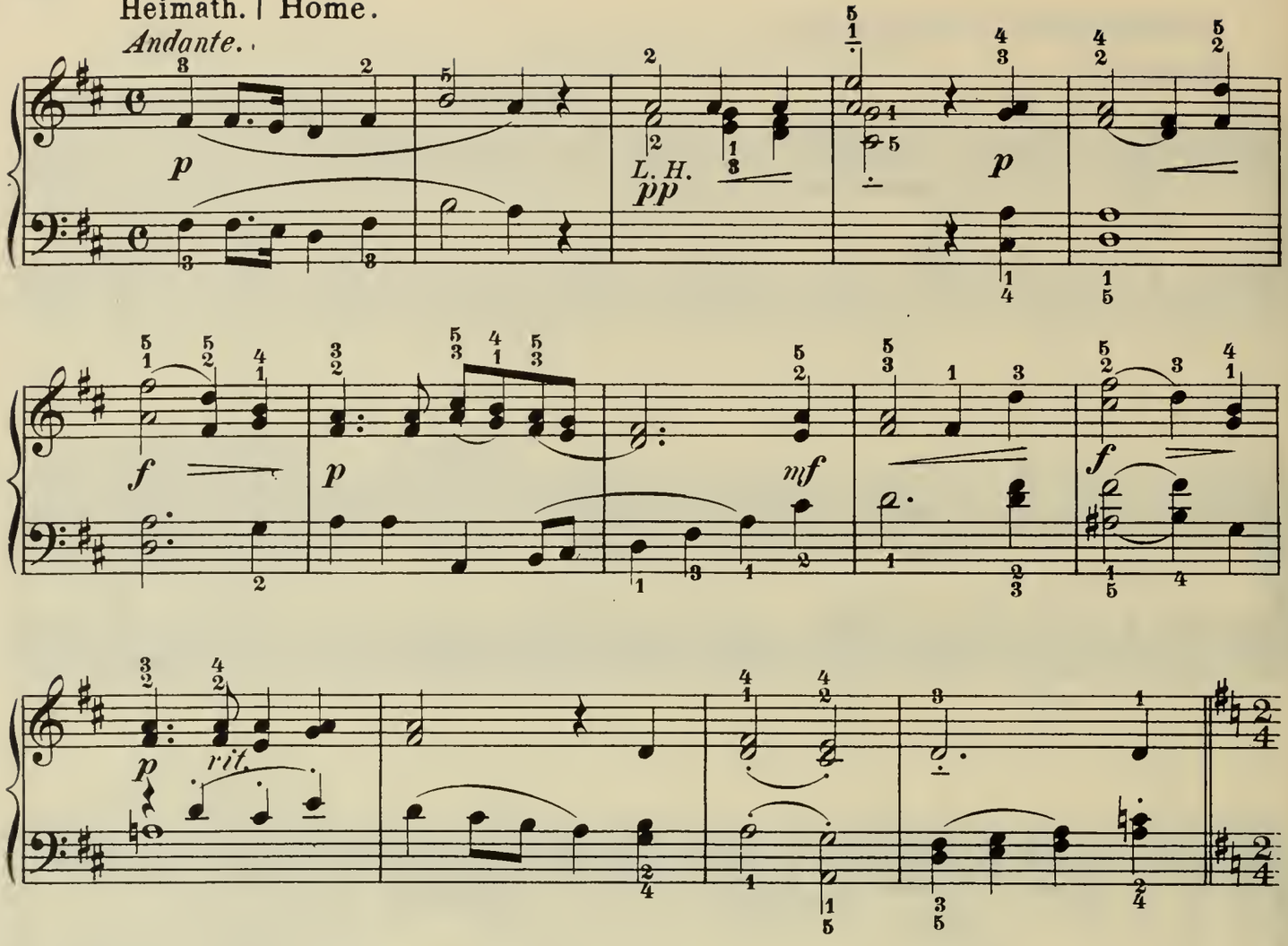
Moderato.



*) Rechte *(R.)* und linke *(L.)* Hand werden öfters in italienischer und französischer Sprache bezeichnet: Mano destra oder main droite *m. d.* rechte; right hand. Mano sinistra *(m. s.)* oder main gauche *(m. g.)* linke Hand; left hand.

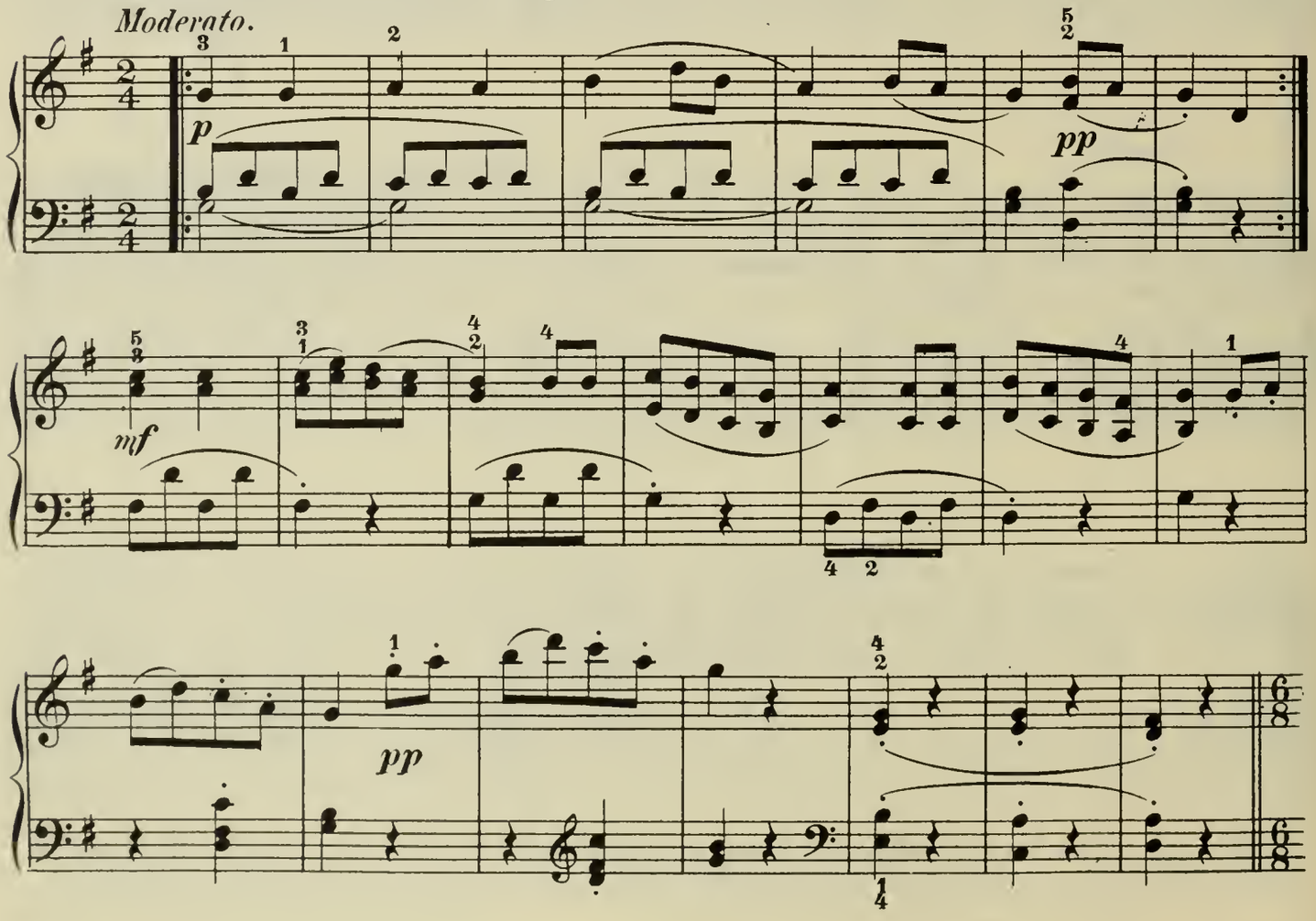
Heimath. | Home.

Andante.



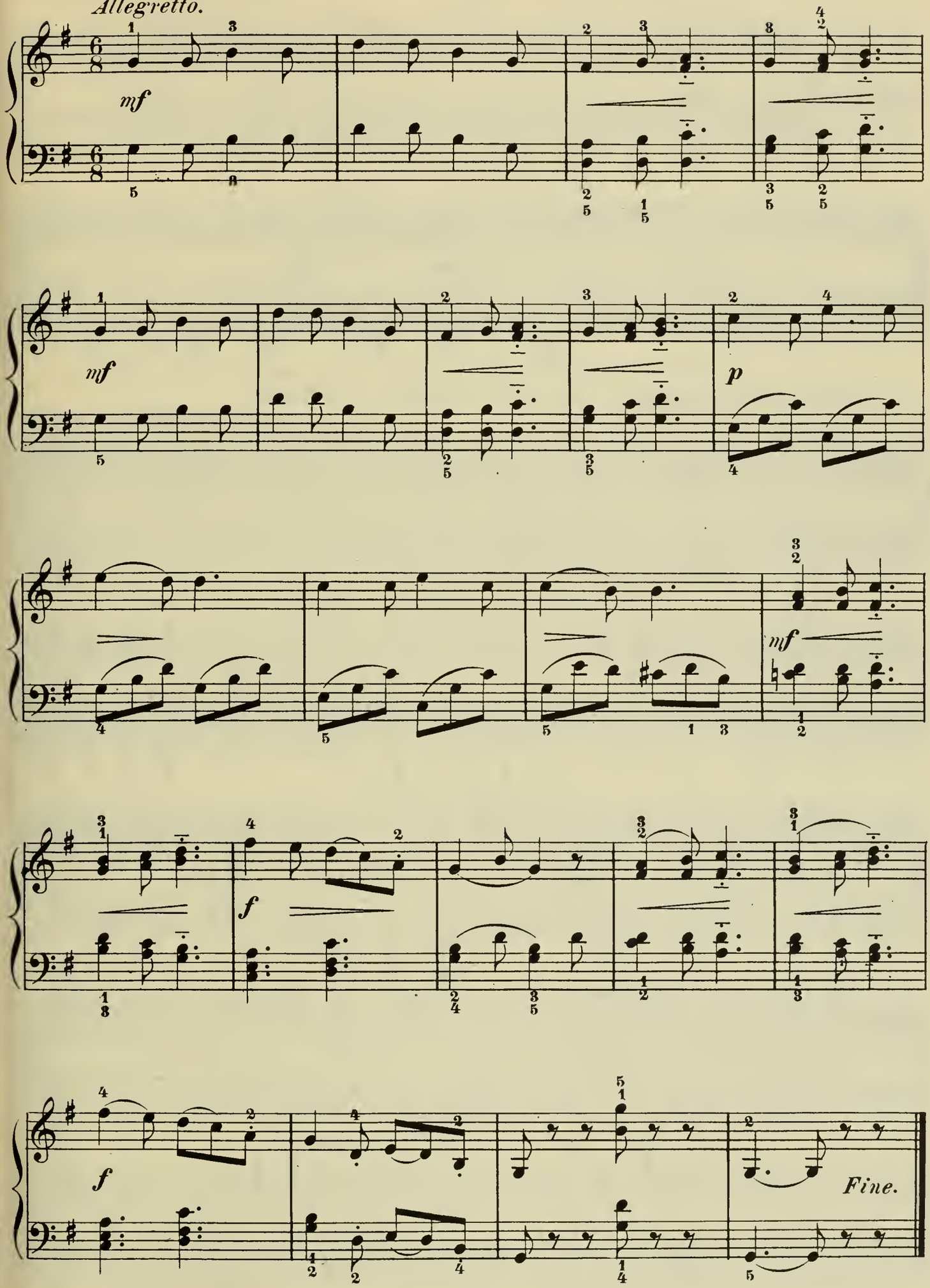
Schifferlied. | Seaman's Song.

Moderato.



Hannchen. | Johanna.

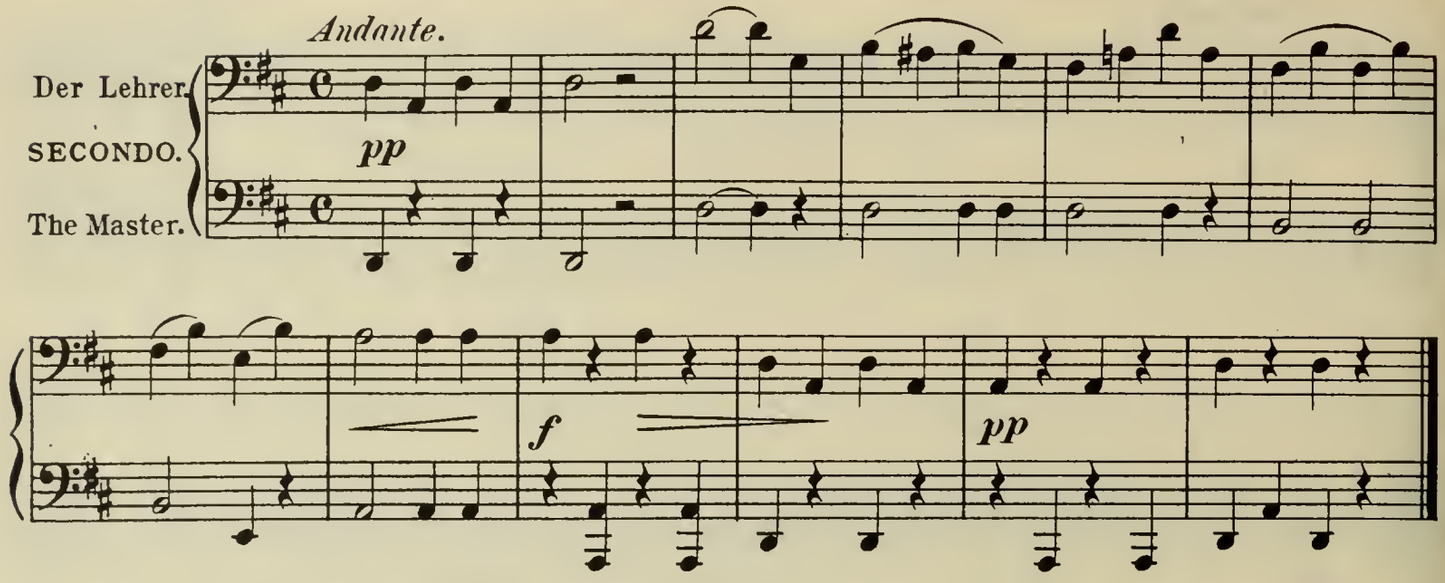
Allegretto.



Lied. „Leise zieht durch mein Gemüth liebliches Geläute."

Song. "Softly stealing through my mind."

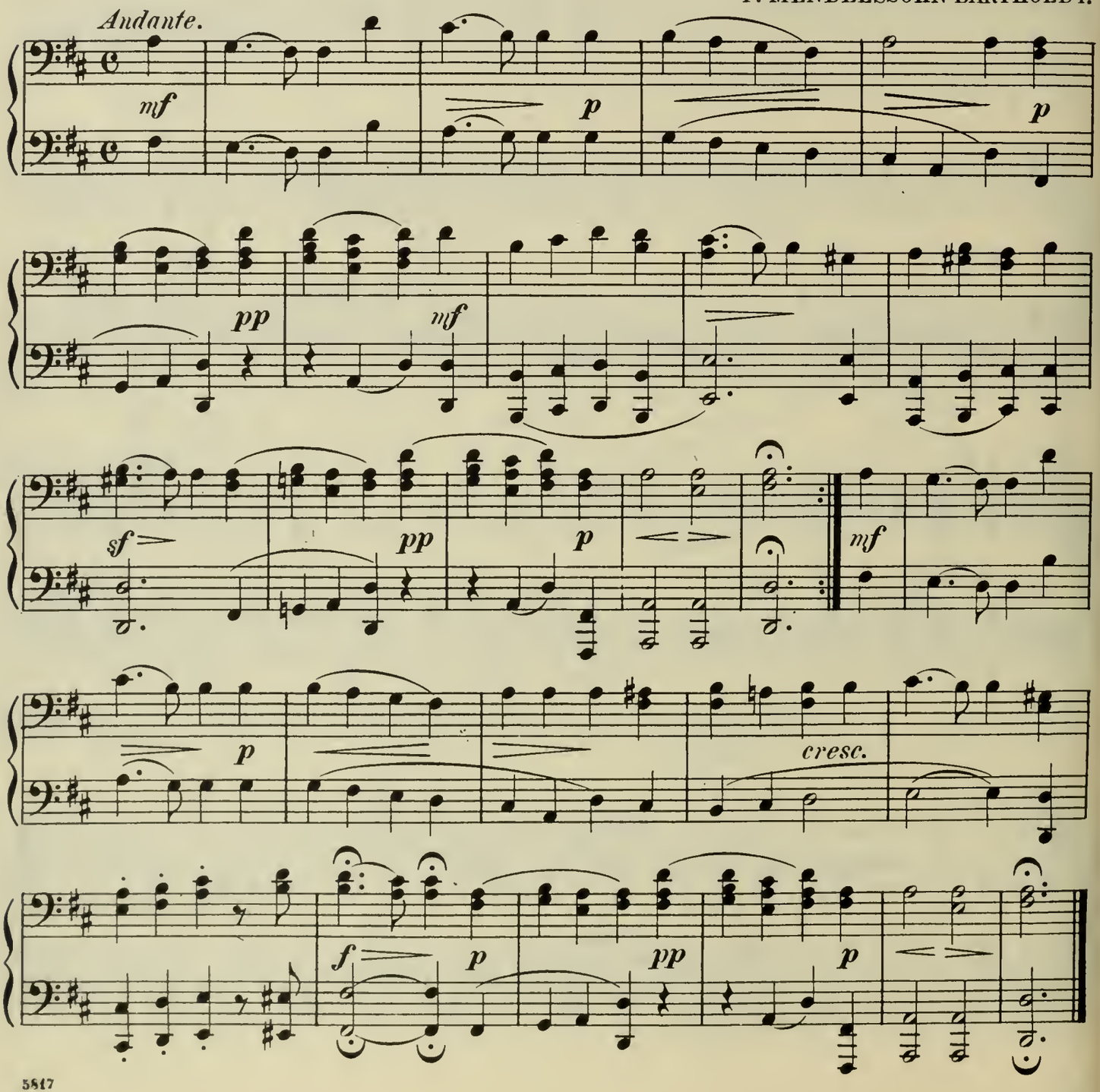
F. MENDELSSOHN-BARTHOLDY.



Lied. „Es ist bestimmt in Gottes Rath."

Song. "It is decreed."

F. MENDELSSOHN-BARTHOLDY.



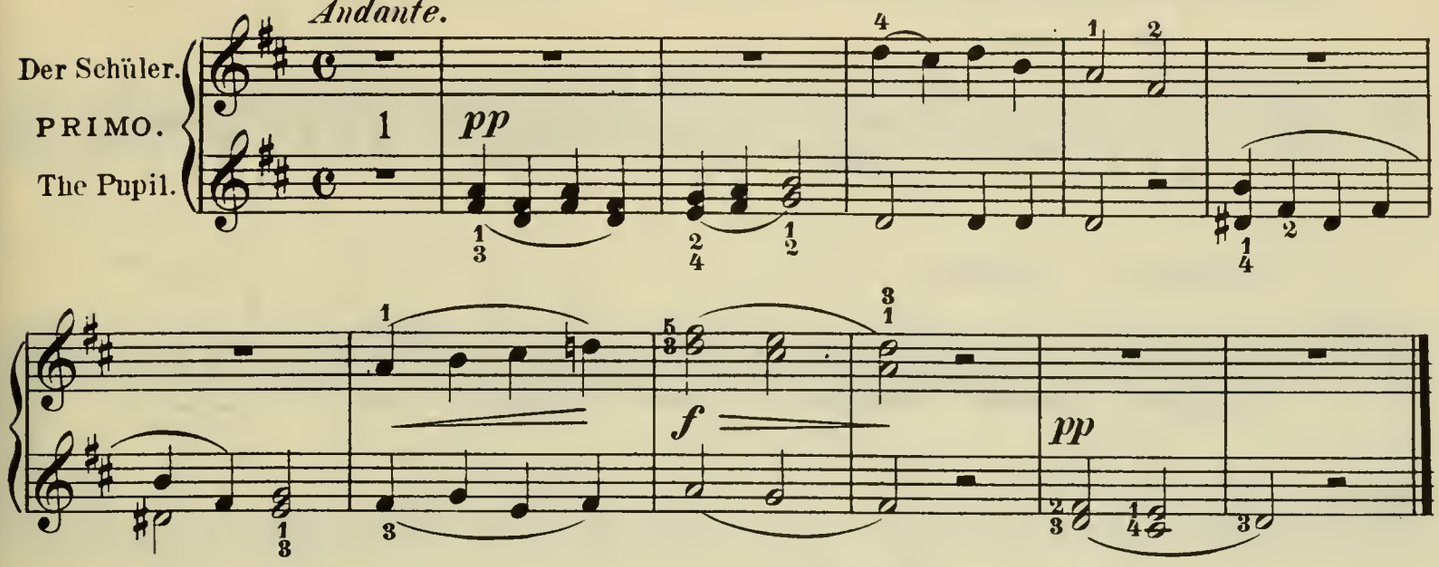
Lied. „Leise zieht durch mein Gemüth liebliches Geläute."

Song. "Softly stealing through my mind."

F. MENDELSSOHN-BARTHOLDY.

Andante.

Der Schüler.
PRIMO.
The Pupil.

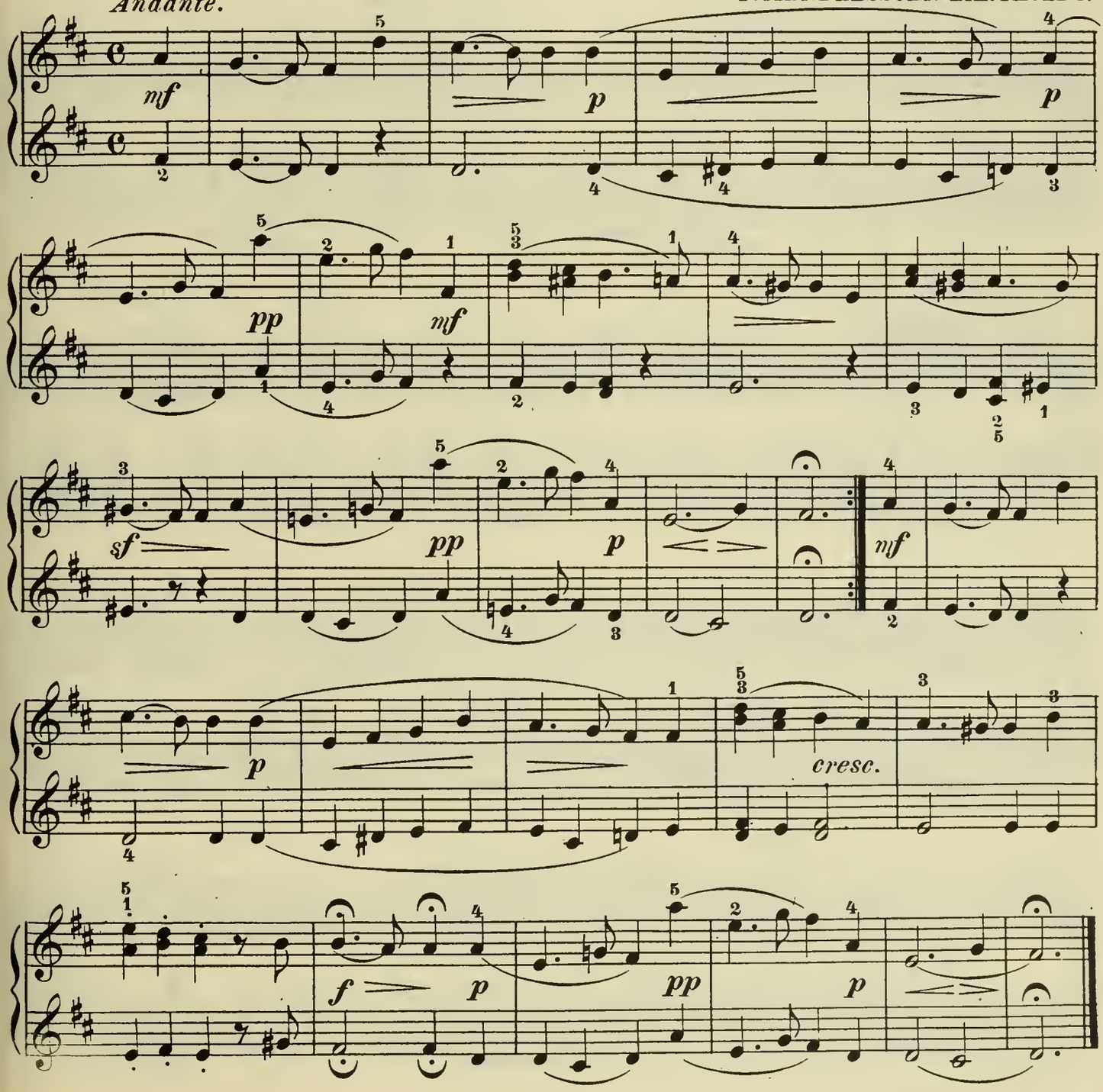


Lied. „Es ist bestimmt in Gottes Rath."

Song. "It is decreed."

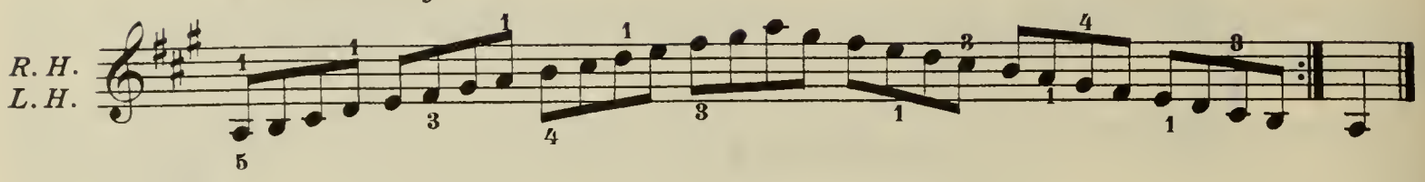
F. MENDELSSOHN-BARTHOLDY.

Andante.

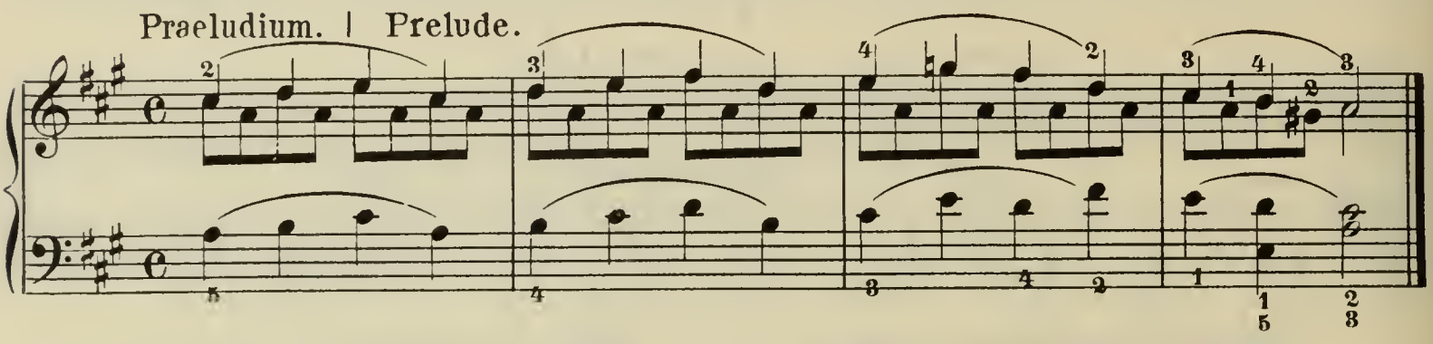


Uebung. Wiederholung 16 mal. | **Exercise.** To be repeated sixteen times.

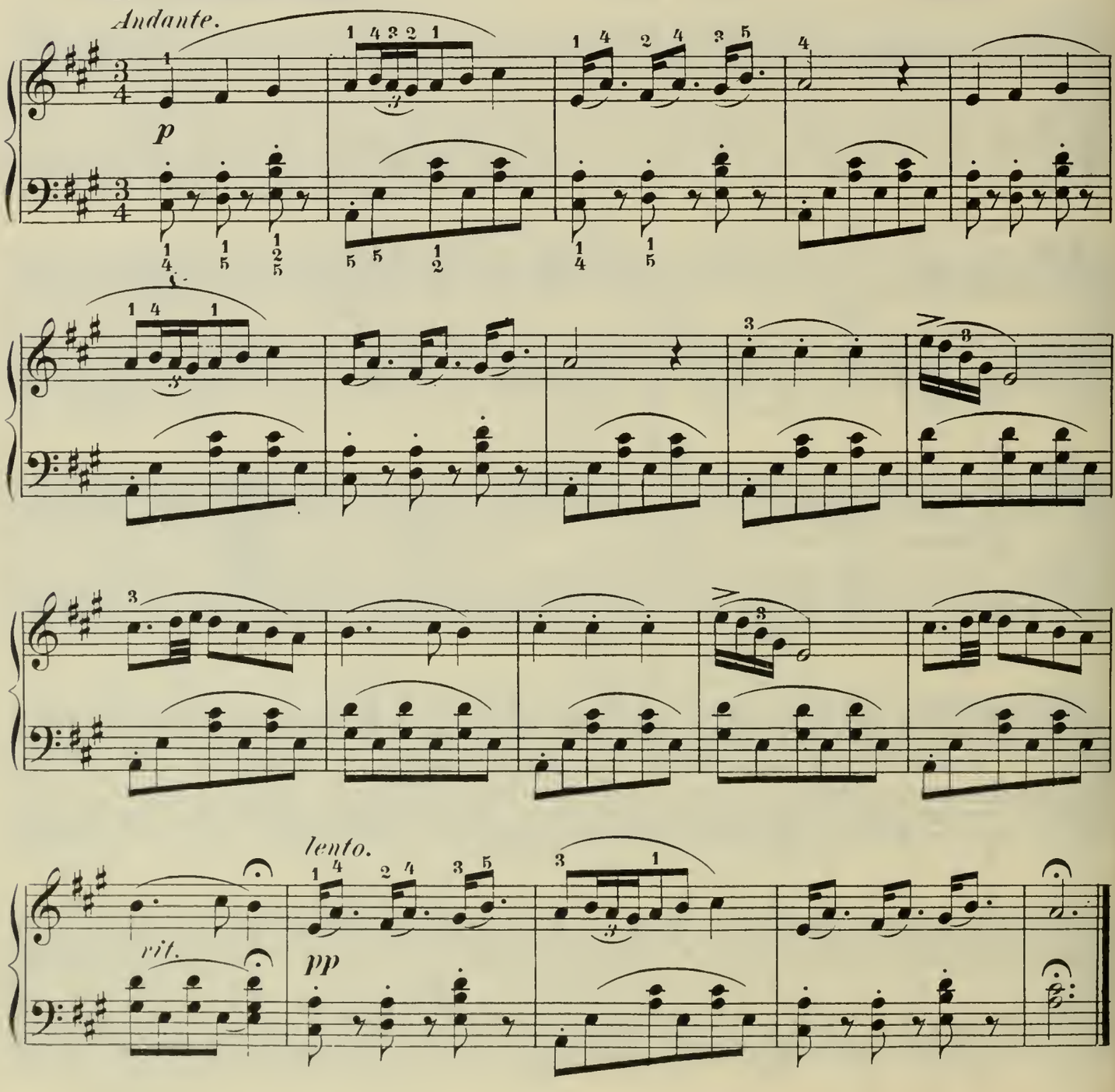
A dur. A major.



Praeludium. | Prelude.

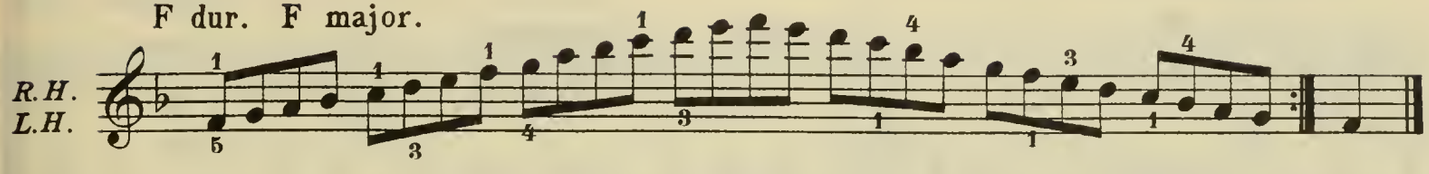


Robin Adair. Irische Ballade. | Irish Ballad.

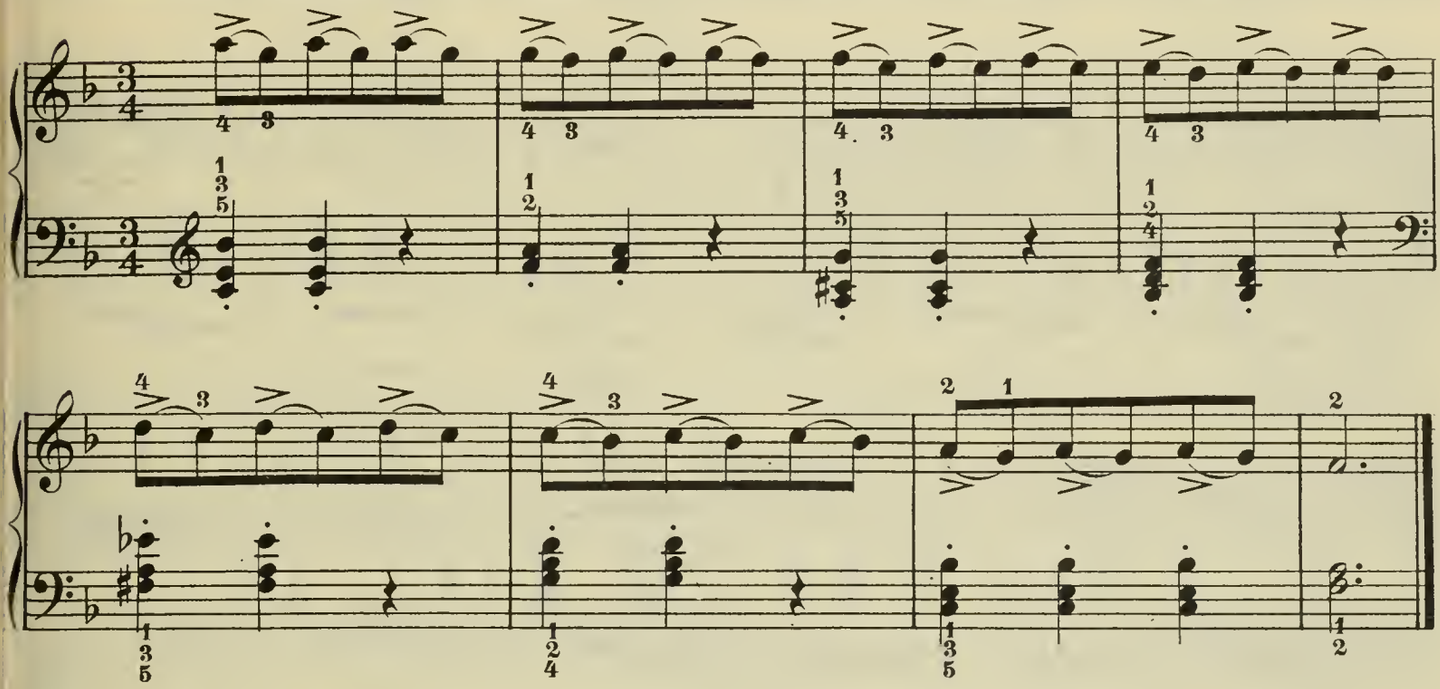


Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

F dur. F major.

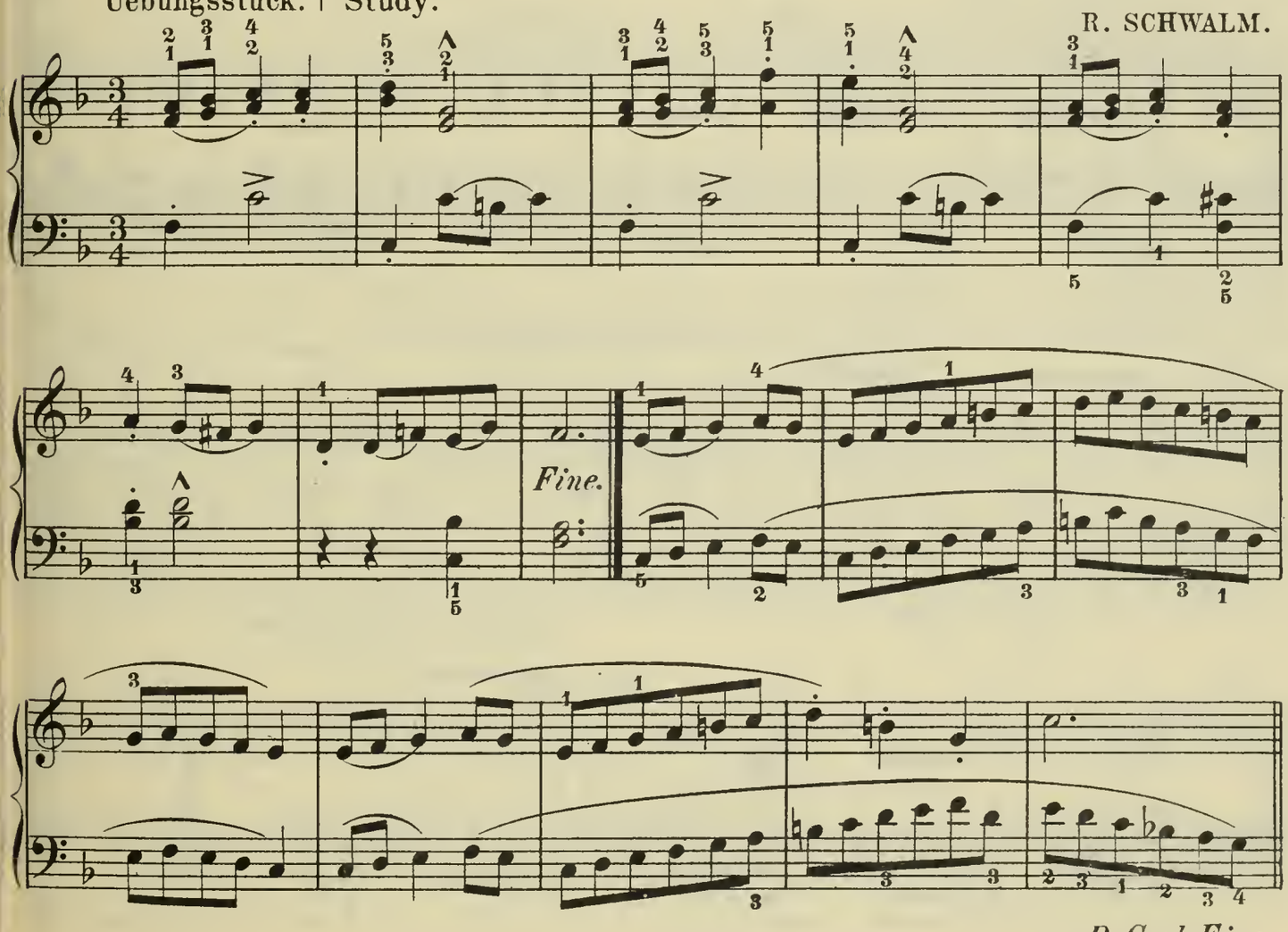


Praeludium. | Prelude.



Uebungsstück. | Study.

R. SCHWALM.

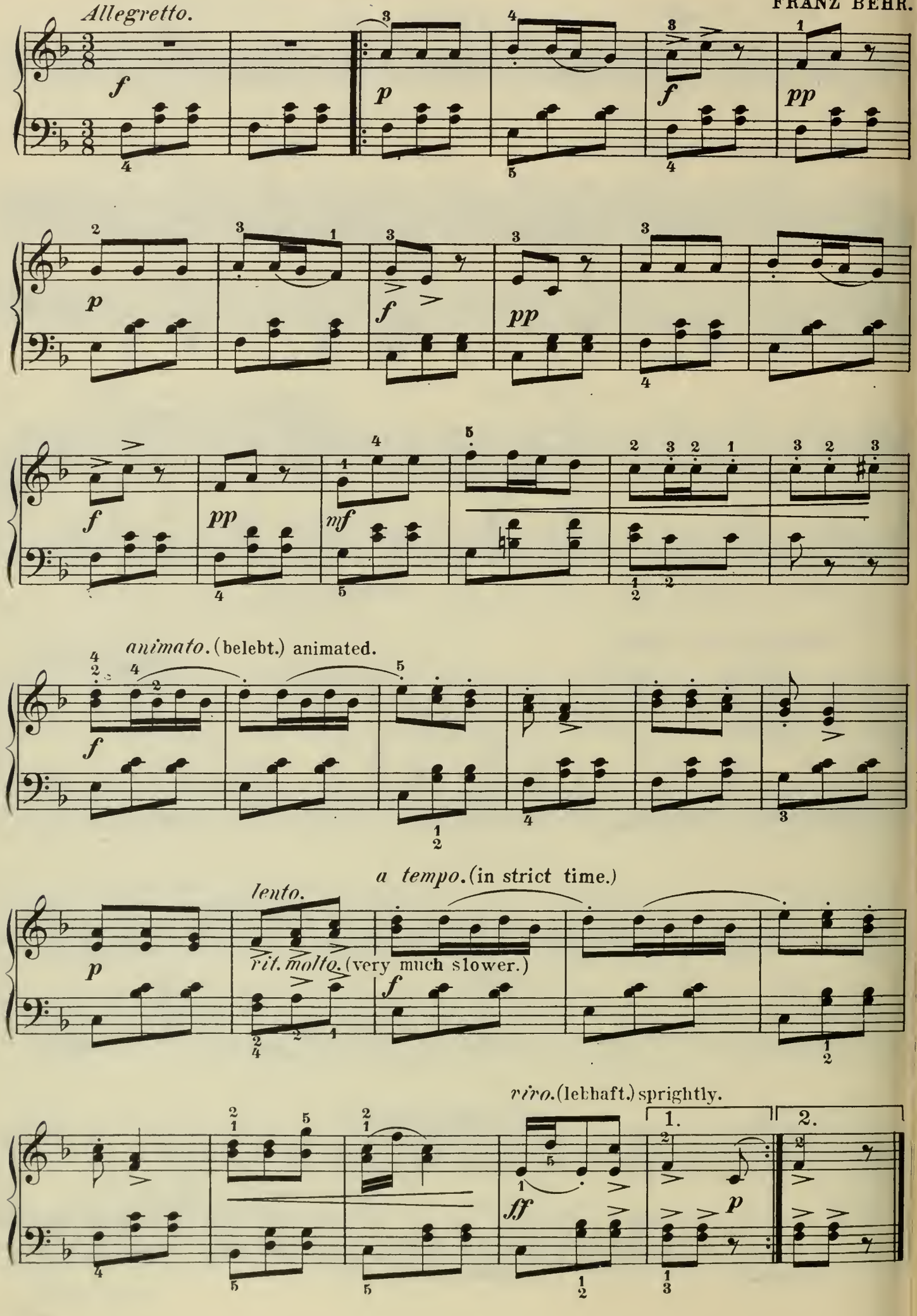


D. C. al Fine.

Spanisches Lied. | Spanish Song.

FRANZ BEHR.

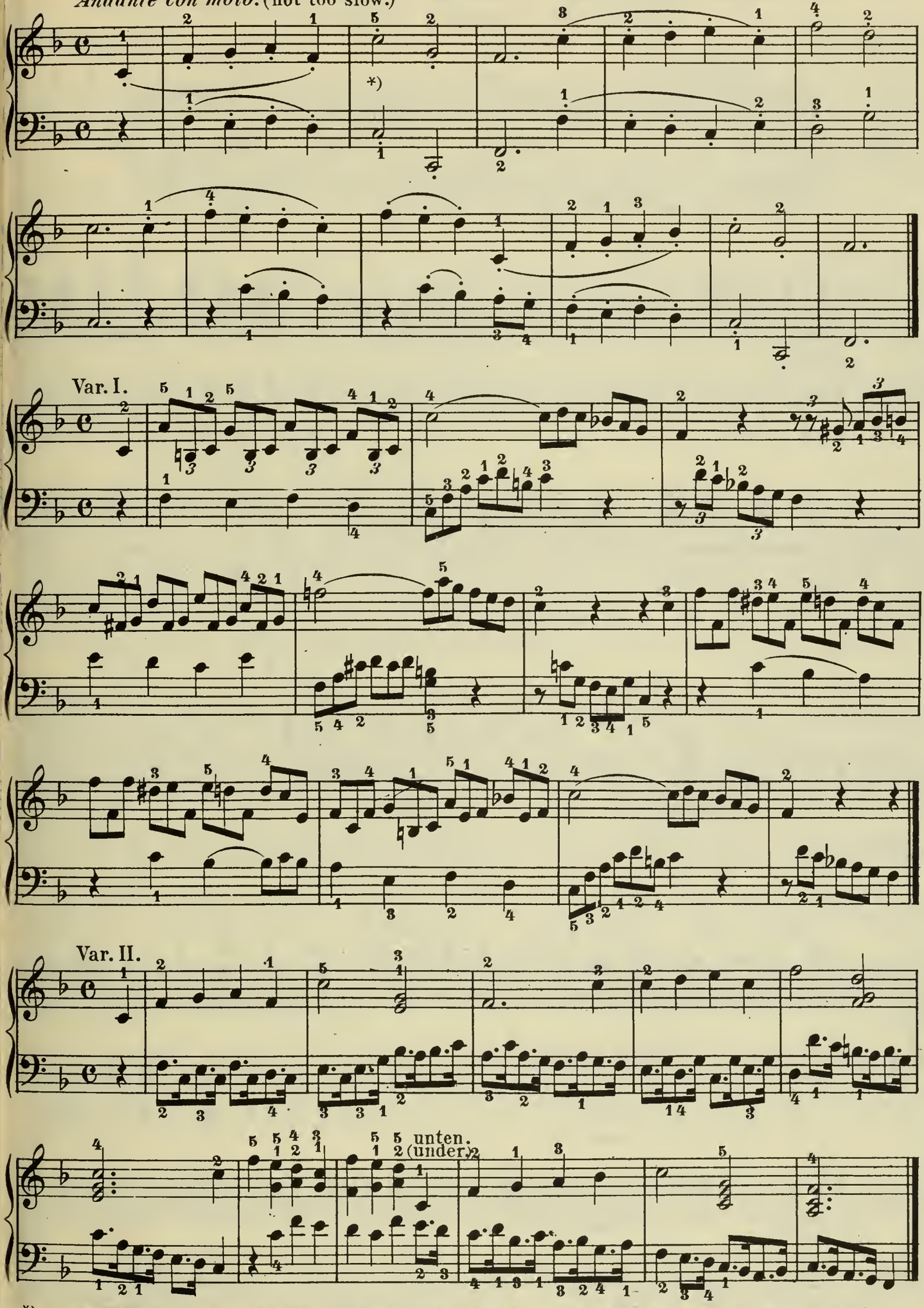
Allegretto.



Variationen über ein Schweizerlied. | Swiss Song with Variations.

Andante con moto. (not too slow.)

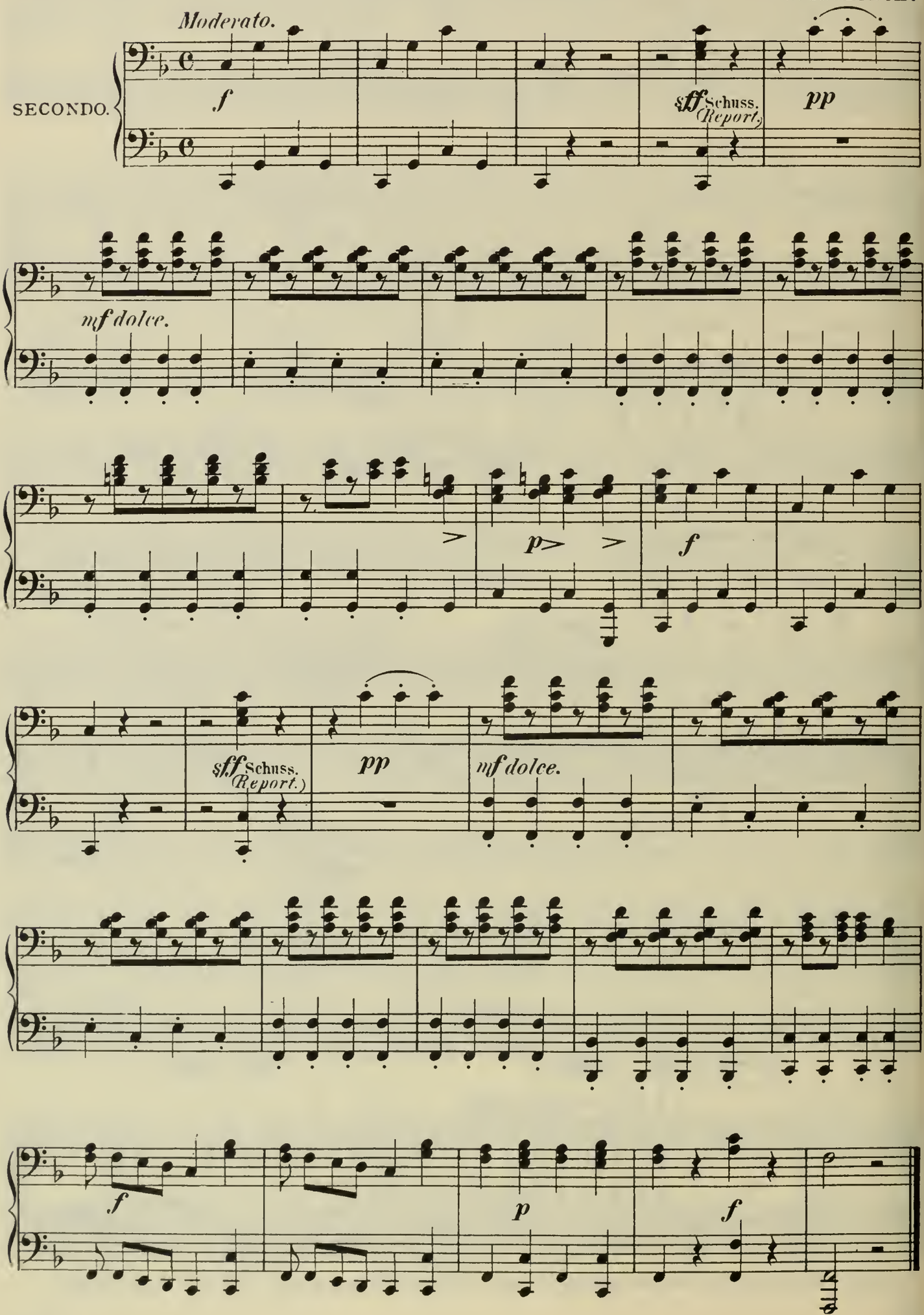
L. van BEETHOVEN.



*) Staccato kürzt jede Note etwa um die Hälfte ihres Werthes. (Hold each staccato note half its full length.)

Das Vogelschiessen. „Aus der Oper: „Meister Martin.“ | "The shooting of the bird."

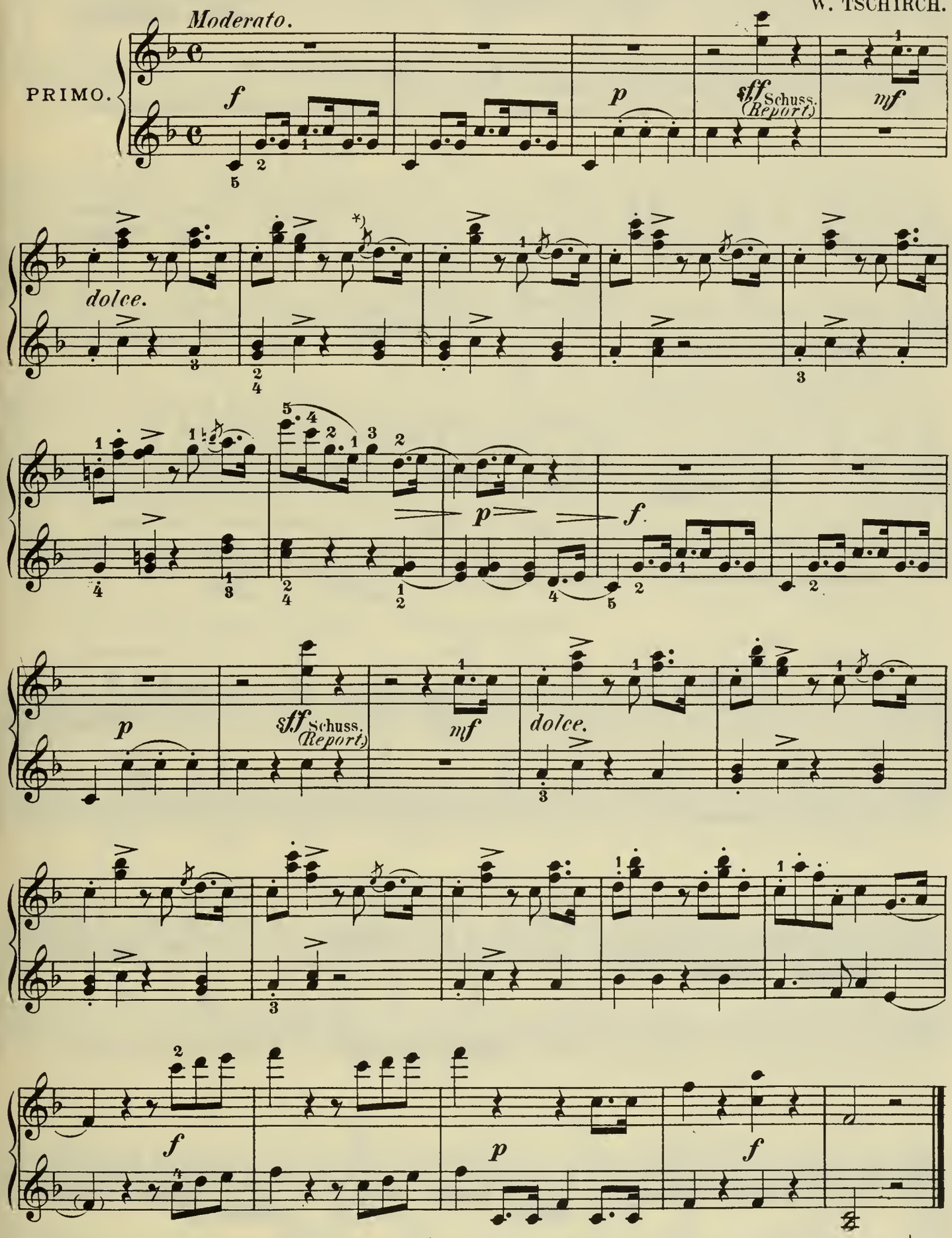
W. TSCHIRCH.



Das Vogelschiessen. Aus der Oper: „Meister Martin."

"The Shooting of the bird."

W. TSCHIRCH.

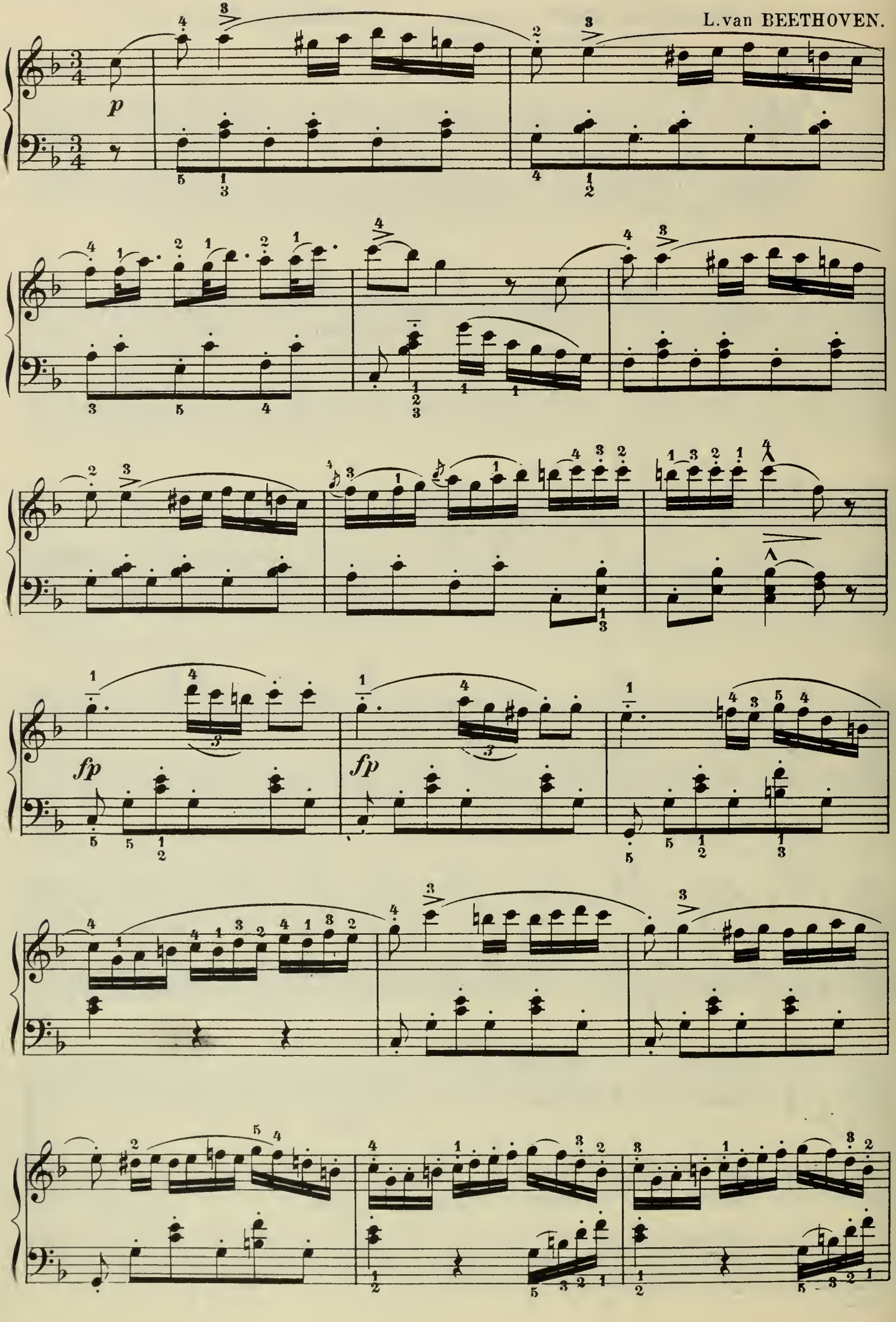


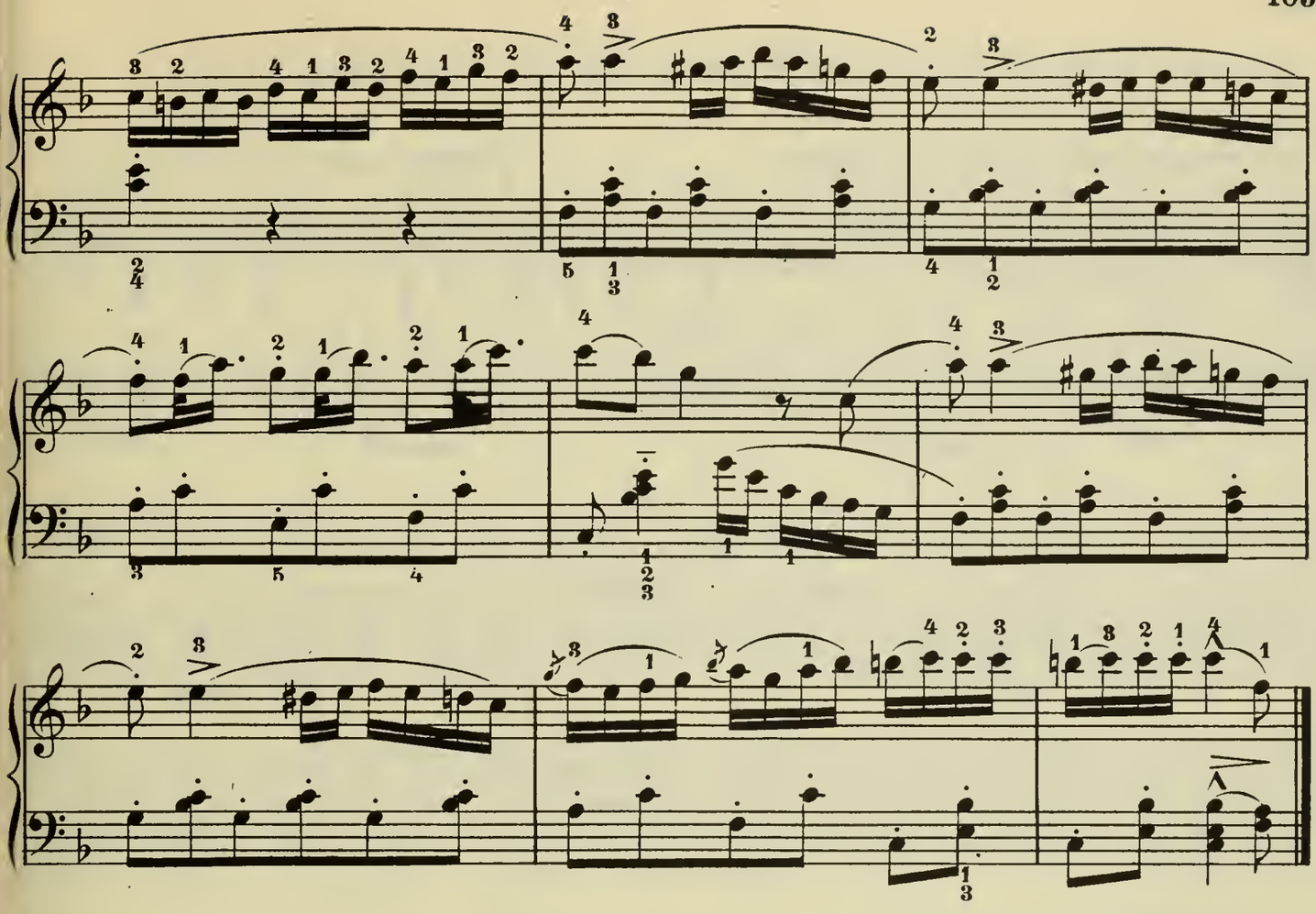
*) Das kleine schräg durchstrichene Achtel ♪ ist eine Verzierungsnote, der kurze Vorschlag, welcher dicht an die folgende (zu betonende) Note geschnellt wird.

The small note, crossed by a short line, ♪ is a grace-note; and is called an appoggiatura.

Allegretto alla Polacca aus der Serenade Op. 8.

L. van BEETHOVEN.

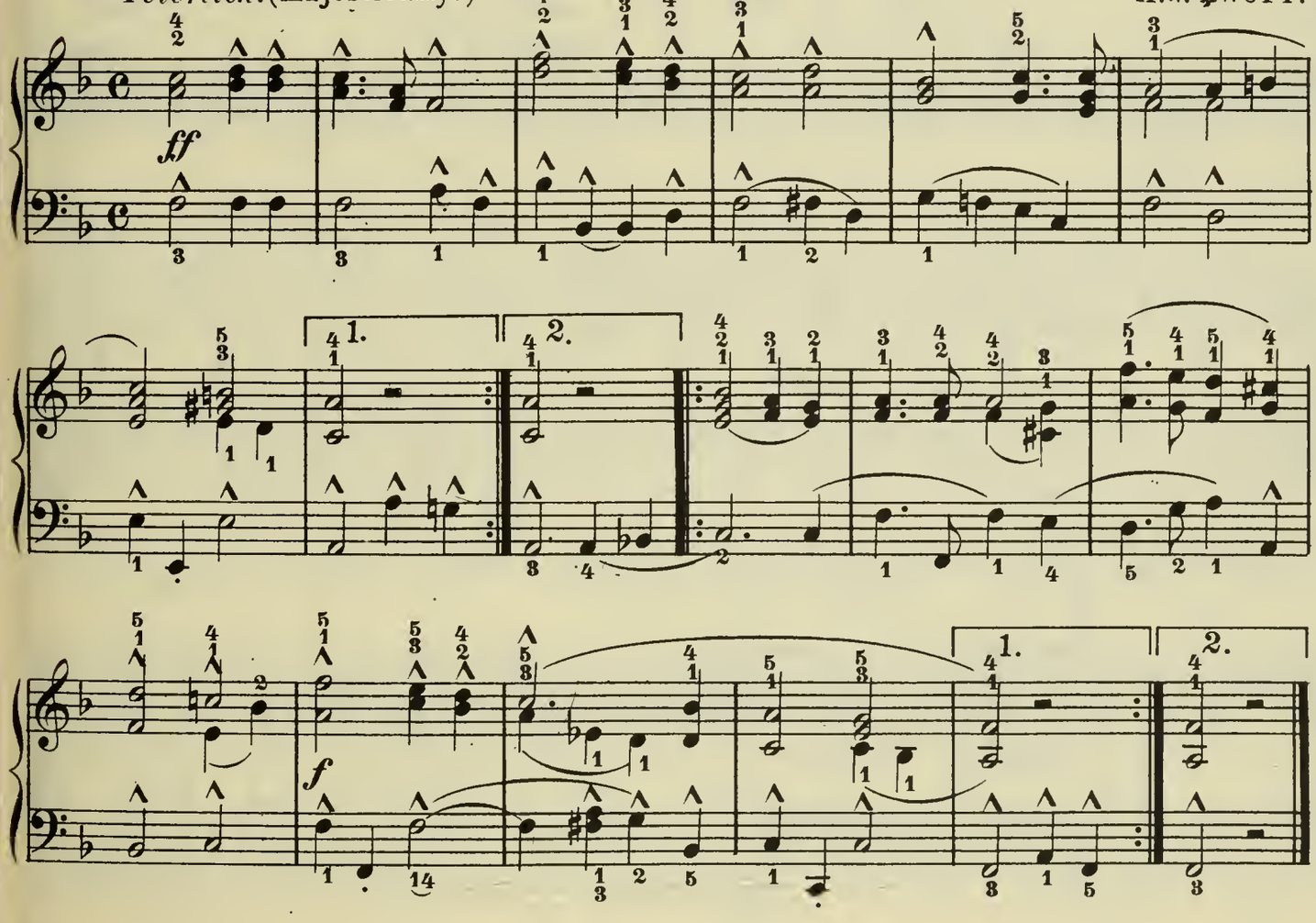




Russische National-Hymne. | Russian Hymn.

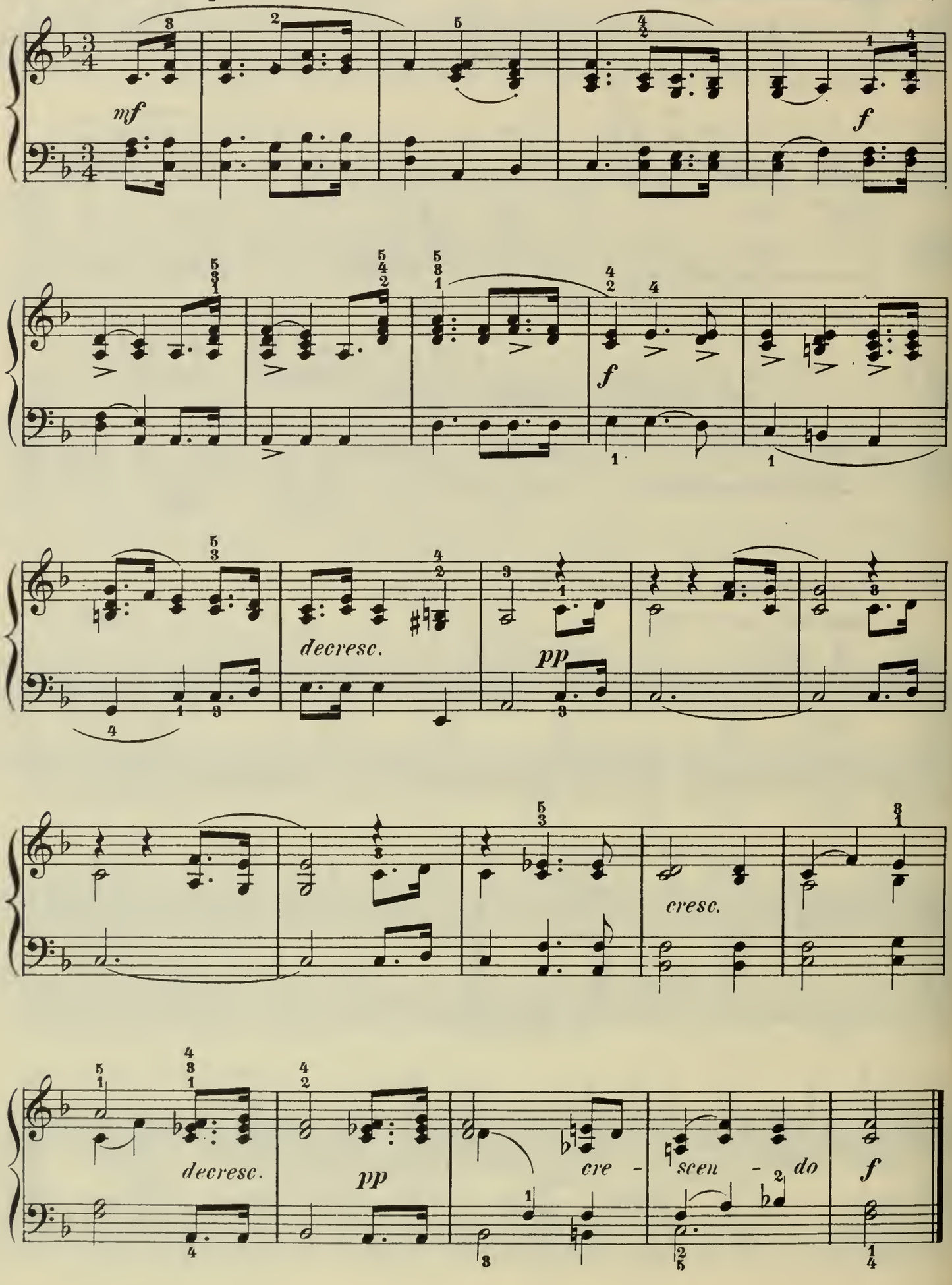
Feierlich. (majestically.)

A. v. LWOFF.



Der Jäger Abschied. „Wer hat dich, du schöner Wald.“ **The Huntsman's farewell.**

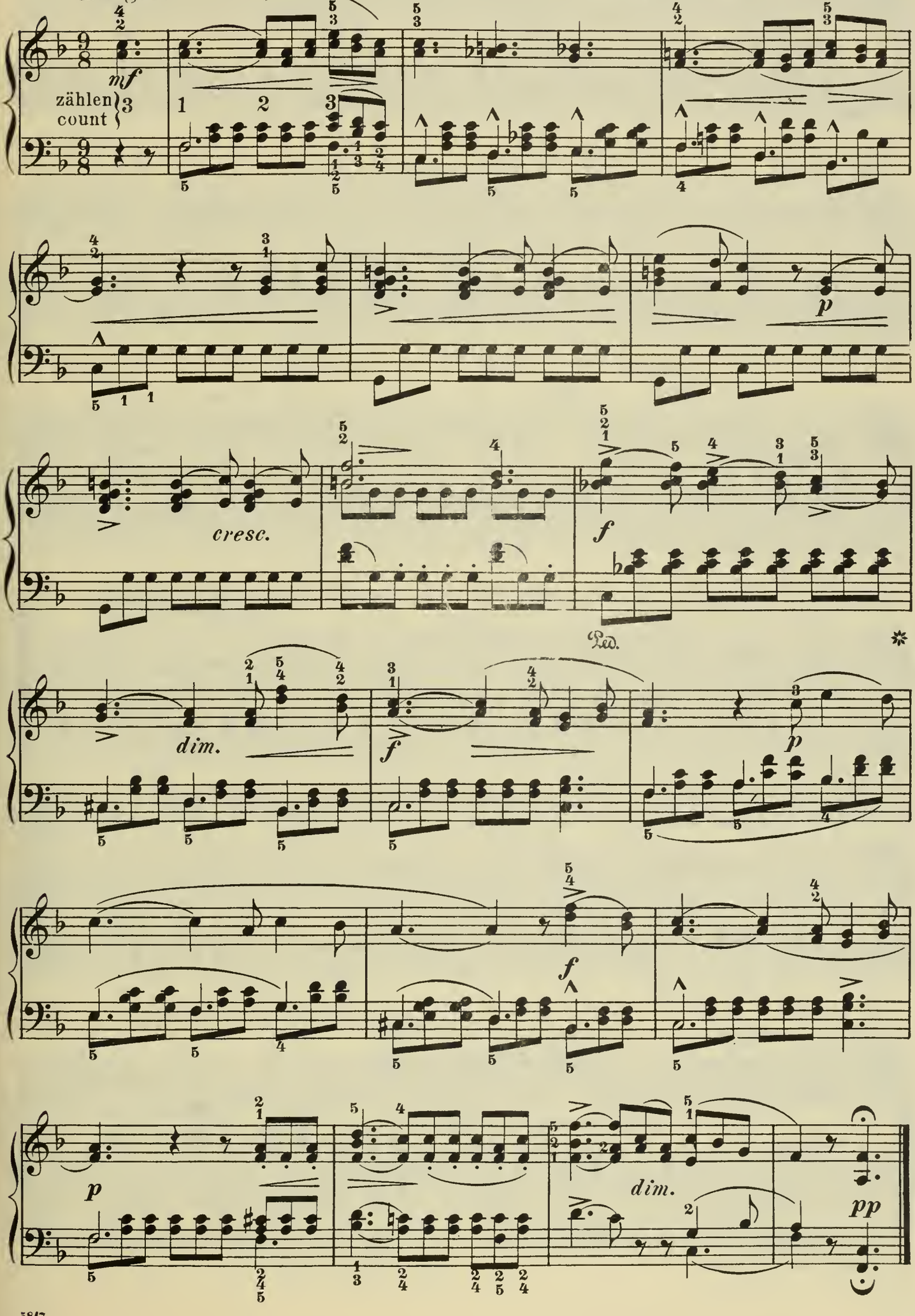
Marsch-Tempo. (In March time.) F. MENDELSSOHN-BARTHOLDY.



Duett. „ Ich wollt', meine Lieb' ergösse sich." | **Duet.** "I would that my love."

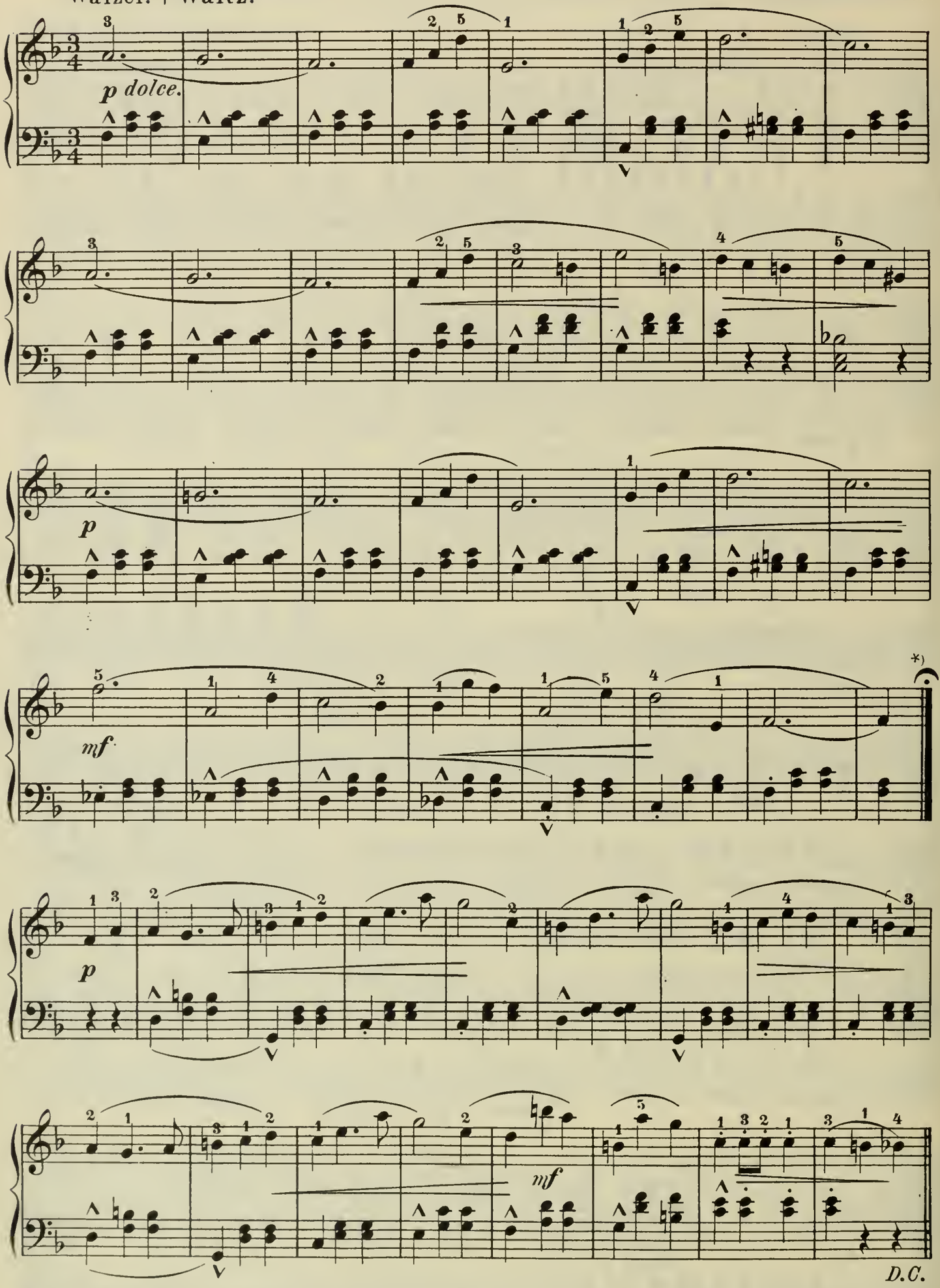
Allegro.

F. MENDELSSOHN-BARTHOLDY.



Walzer. | Waltz.

FRANZ BEHR.



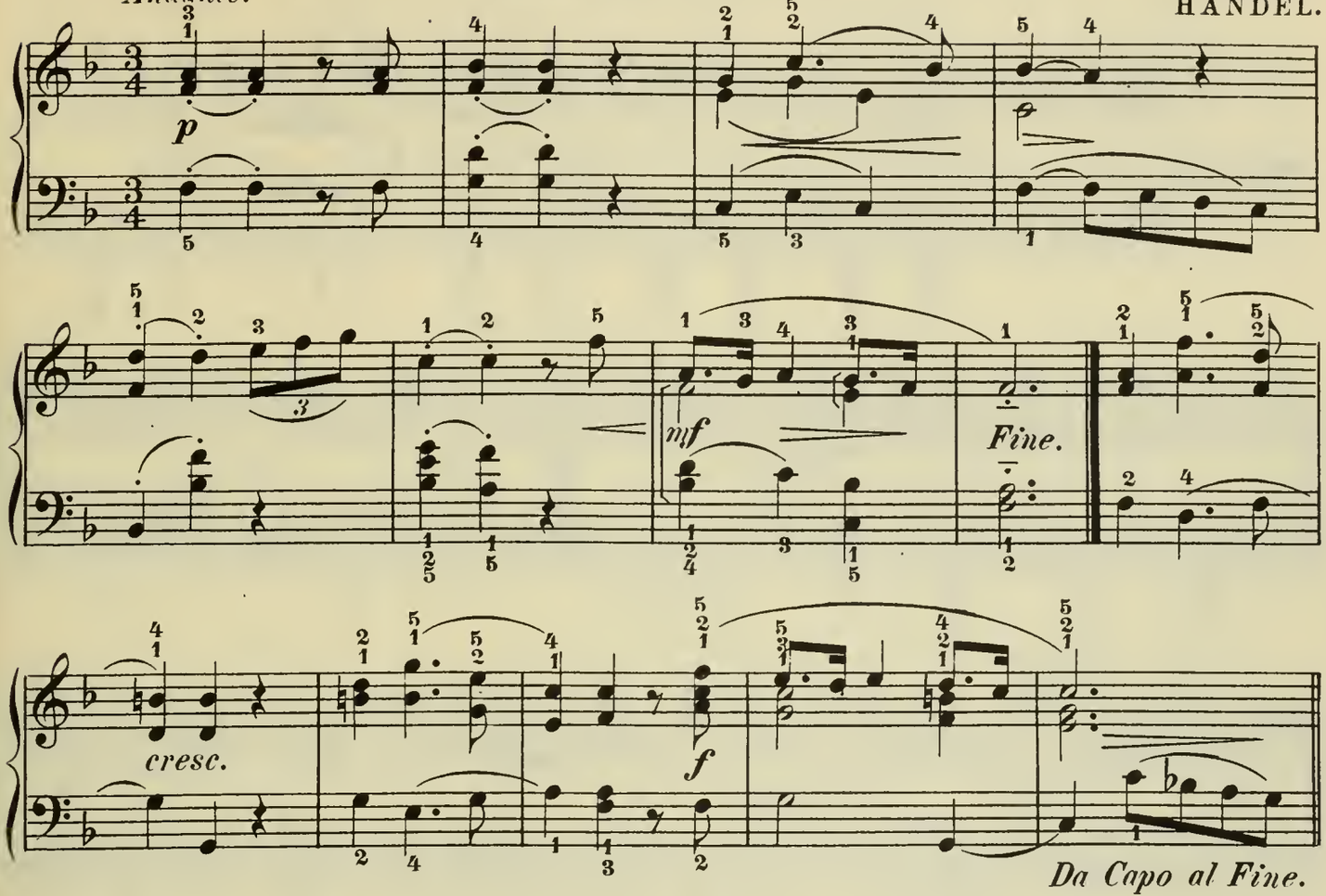
*) Ein Haltebogen über diesem Zeichen ‖ bedeutet das Ende eines Stückes.

A pause over a double bar marks the termination of a movement.

Arie aus „Rinaldo." | Air from the Opera "Rinaldo."

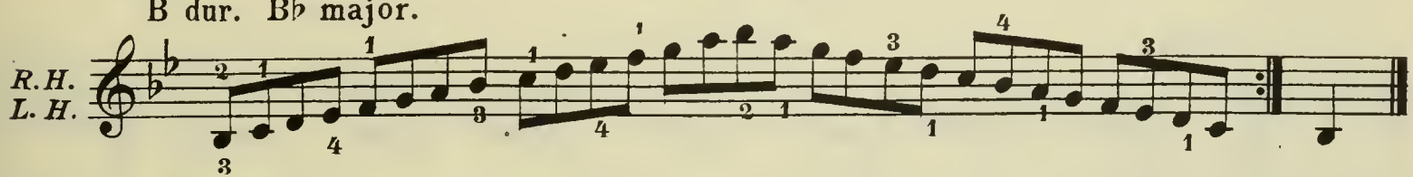
Andante.

HÄNDEL.

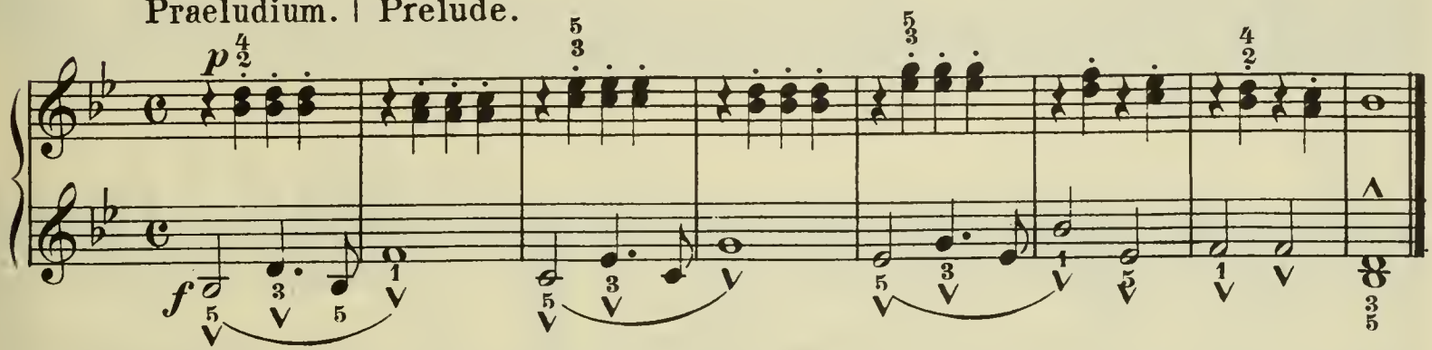


Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

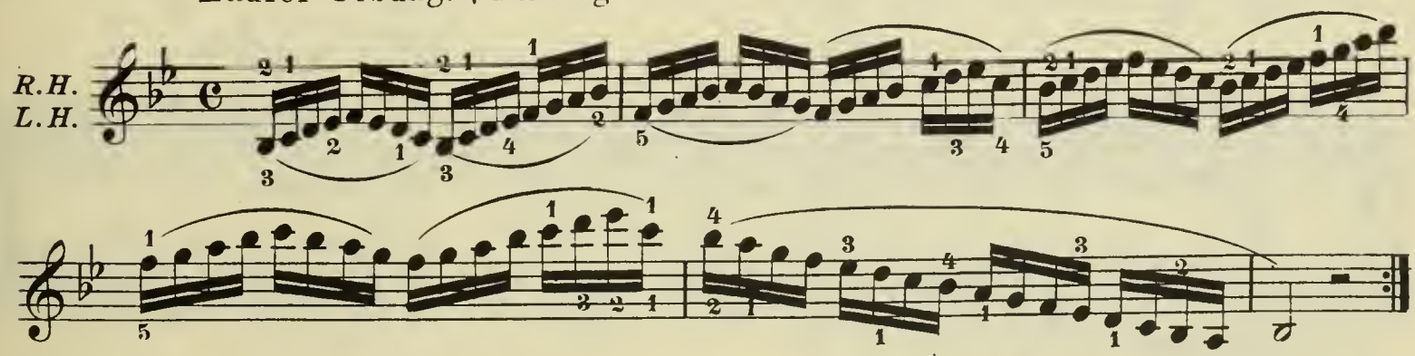
B dur. B♭ major.



Praeludium. | Prelude.



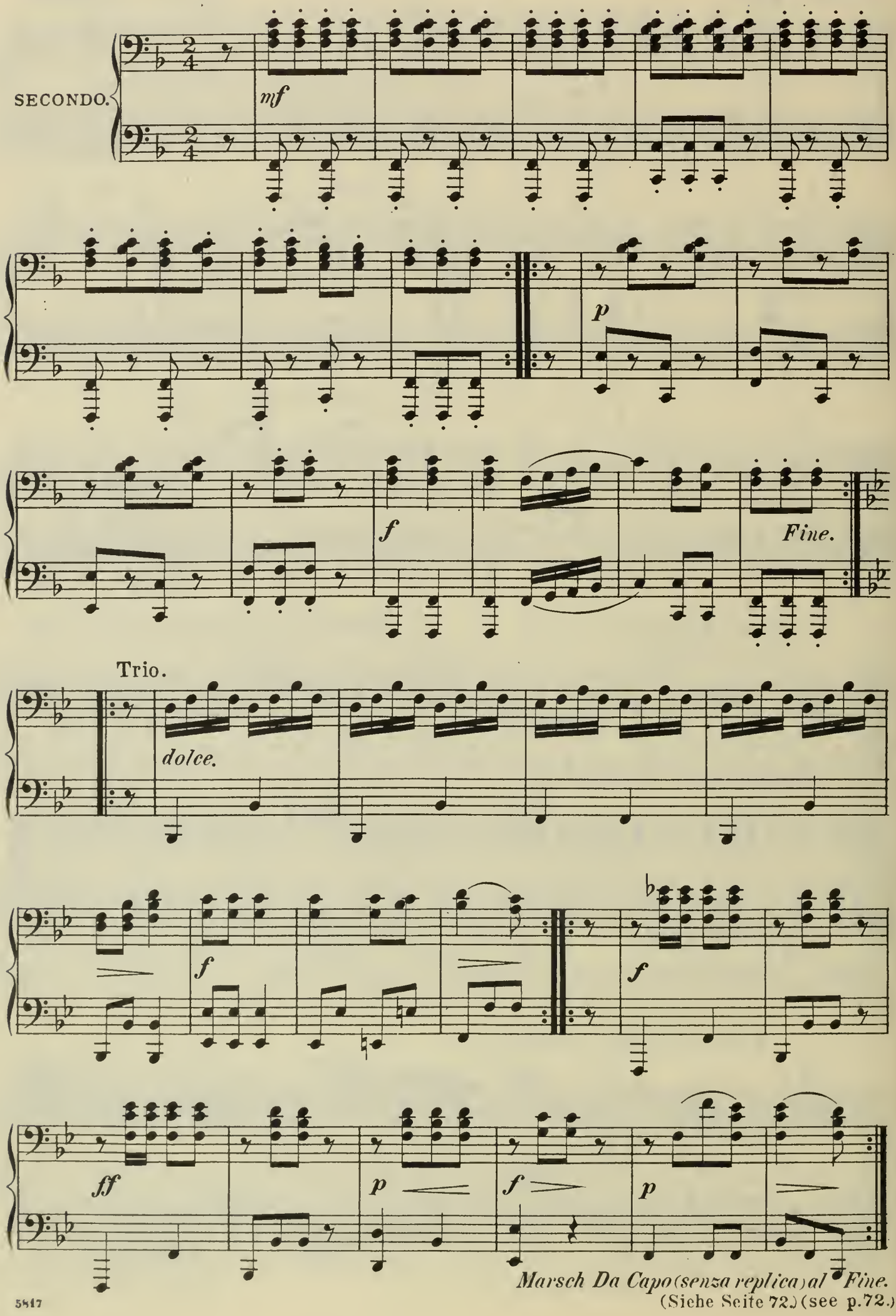
Läufer-Uebung. | Passage.



Pariser Einzugsmarsch, 1814. | Entry into Paris.

(zu vier Händen.)

J. H. WALCH.

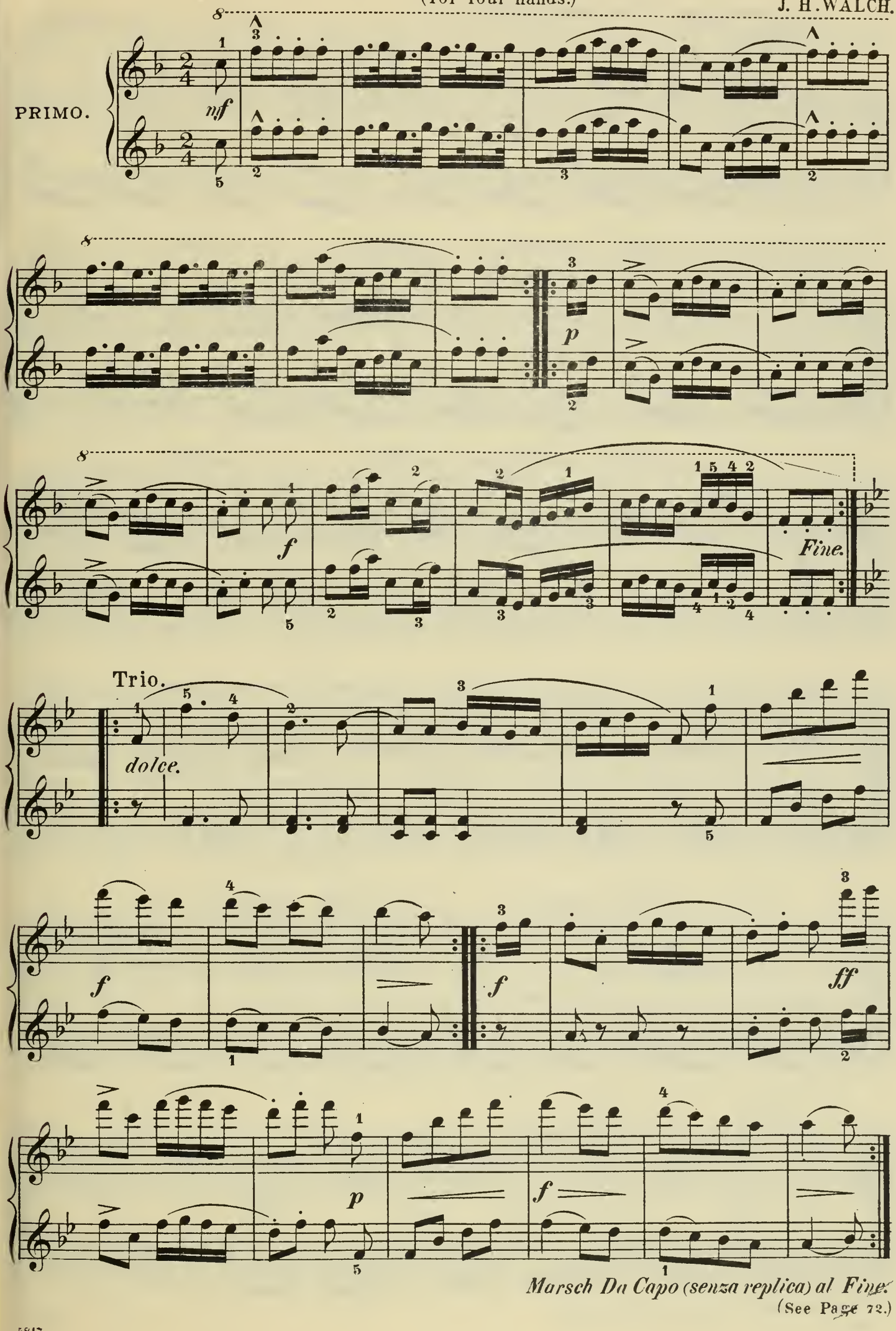


Marsch Da Capo (senza replica) al Fine.

(Siehe Seite 72.) (see p. 72.)

(for four hands.)

J. H. WALCH.



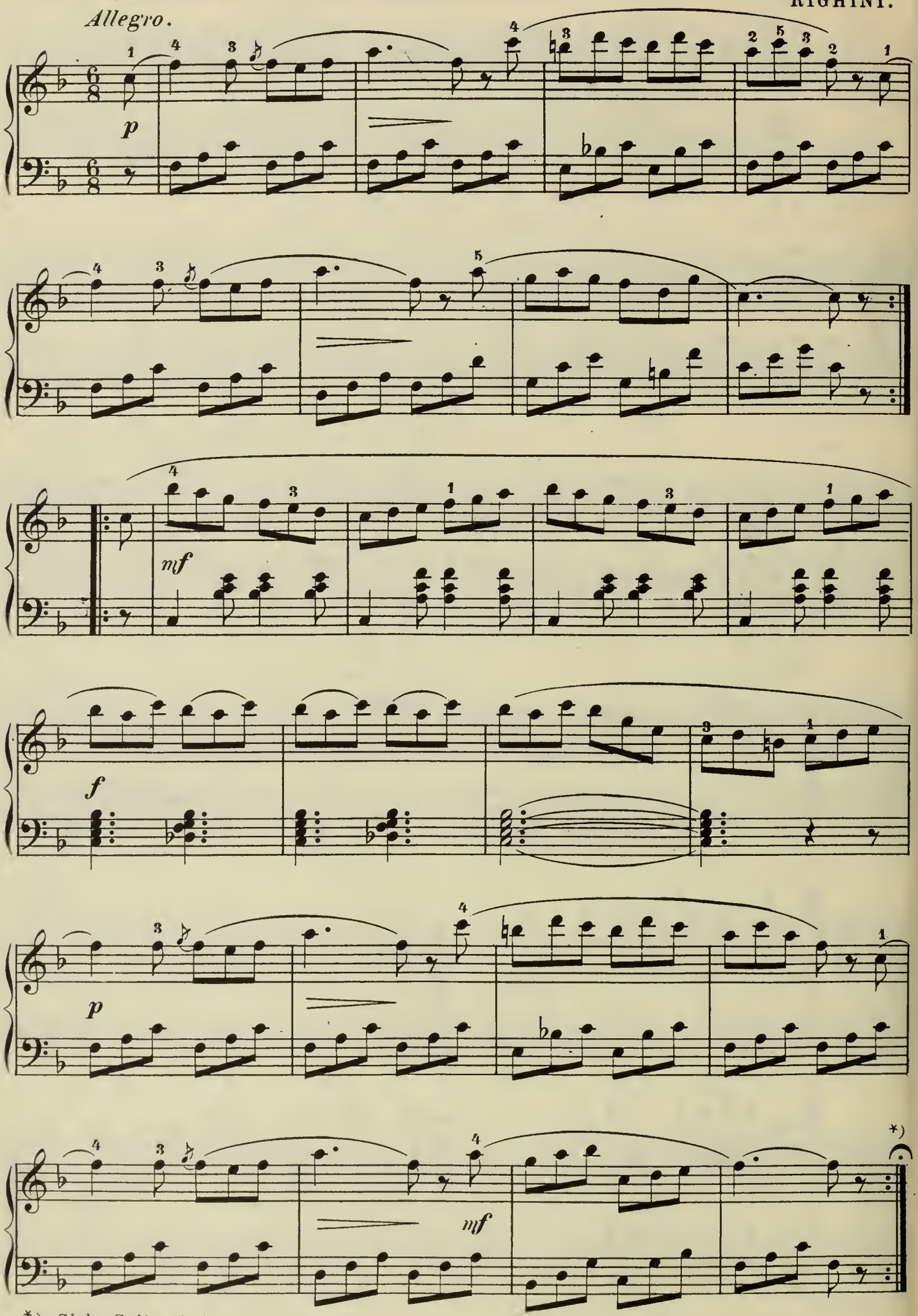
Marsch Da Capo (senza replica) al Fine.

(See Page 72.)

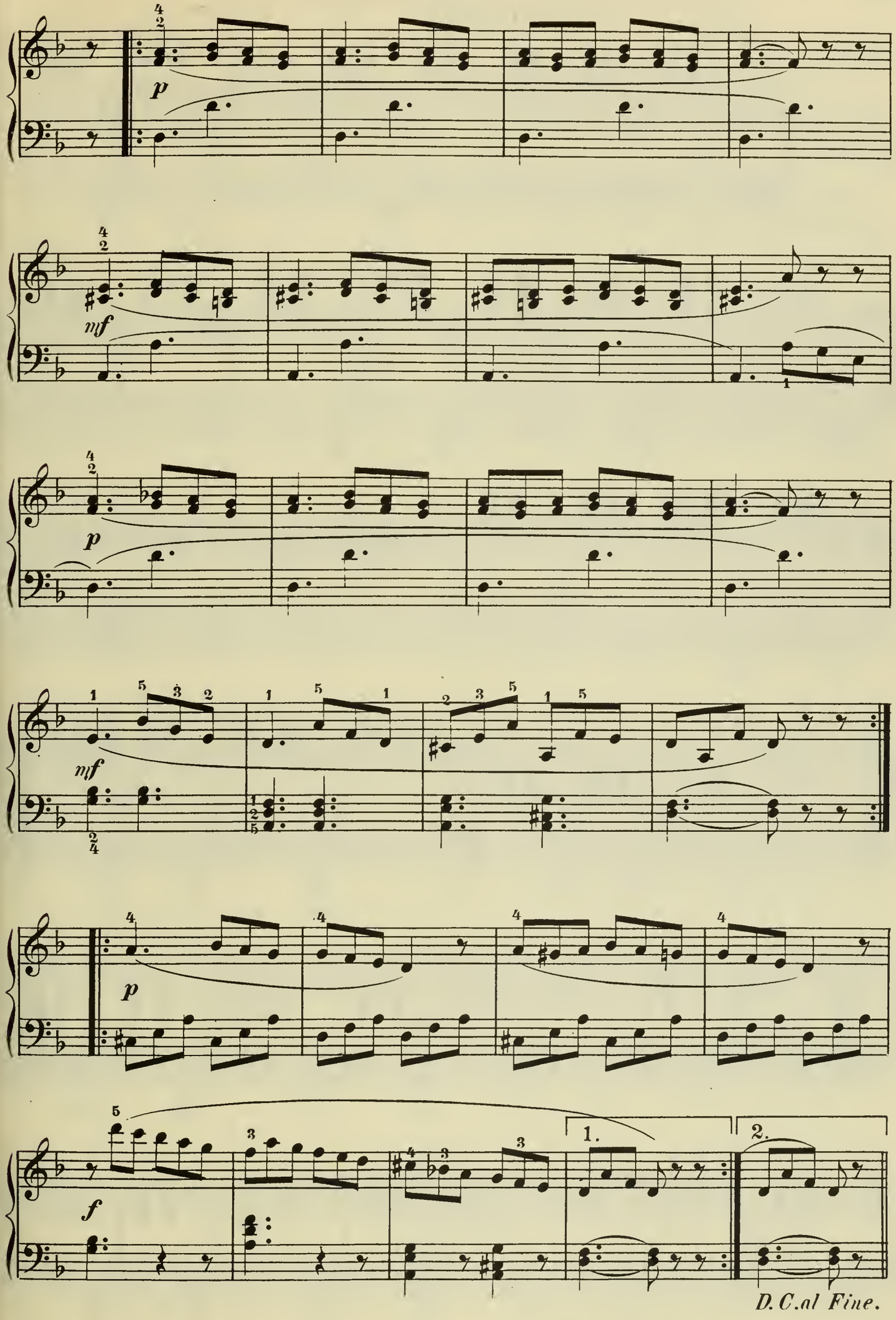
Carnevalstanz. | Carnival-Dance.

RIGHINI.

Allegro.

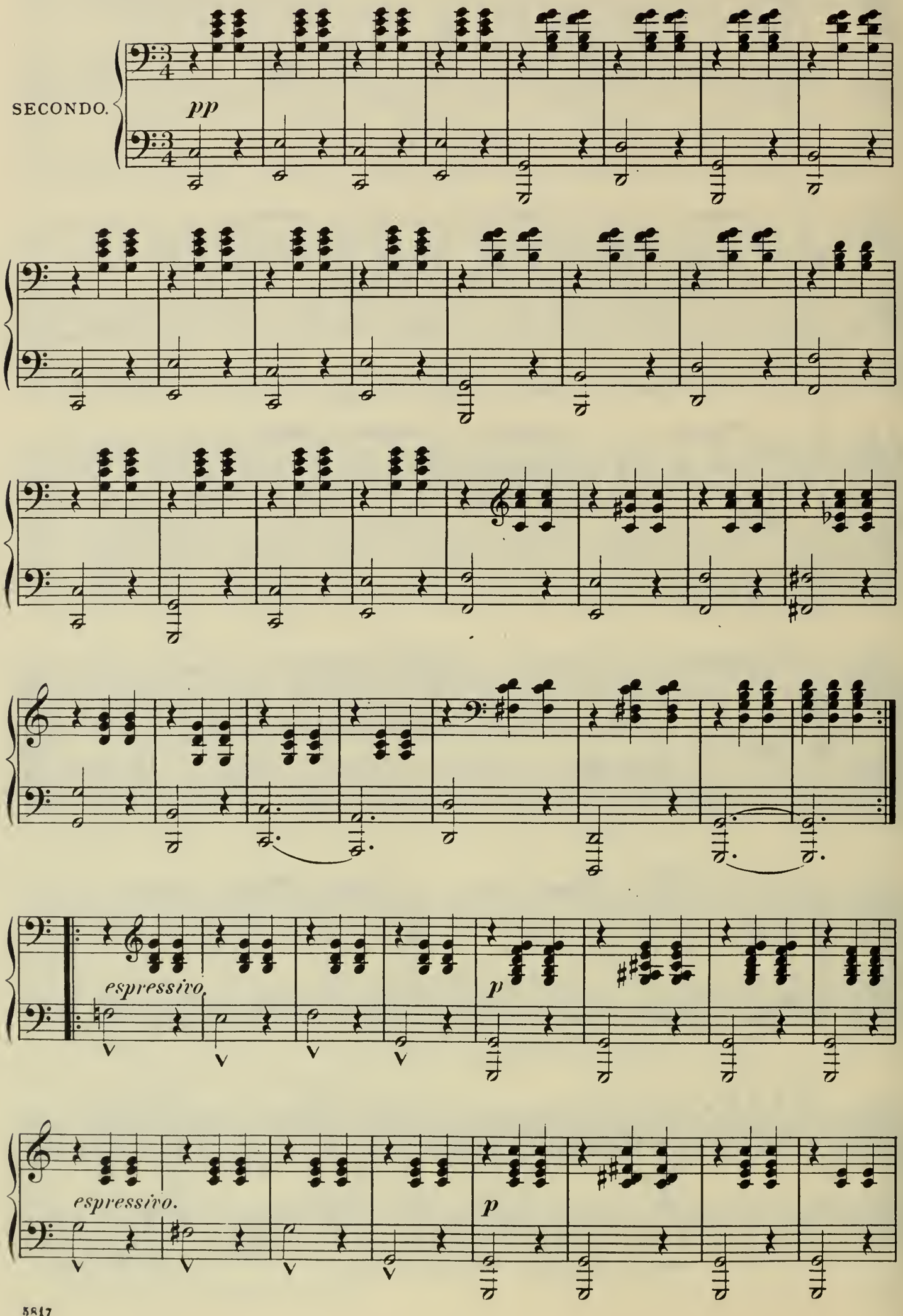


*) (Siehe Seite 108.) (see page 108.)


p
mf
p
mf
p
f
1.
2.
D.C.al Fine.

Aufforderung zum Tanz. | Invitation to Dance.

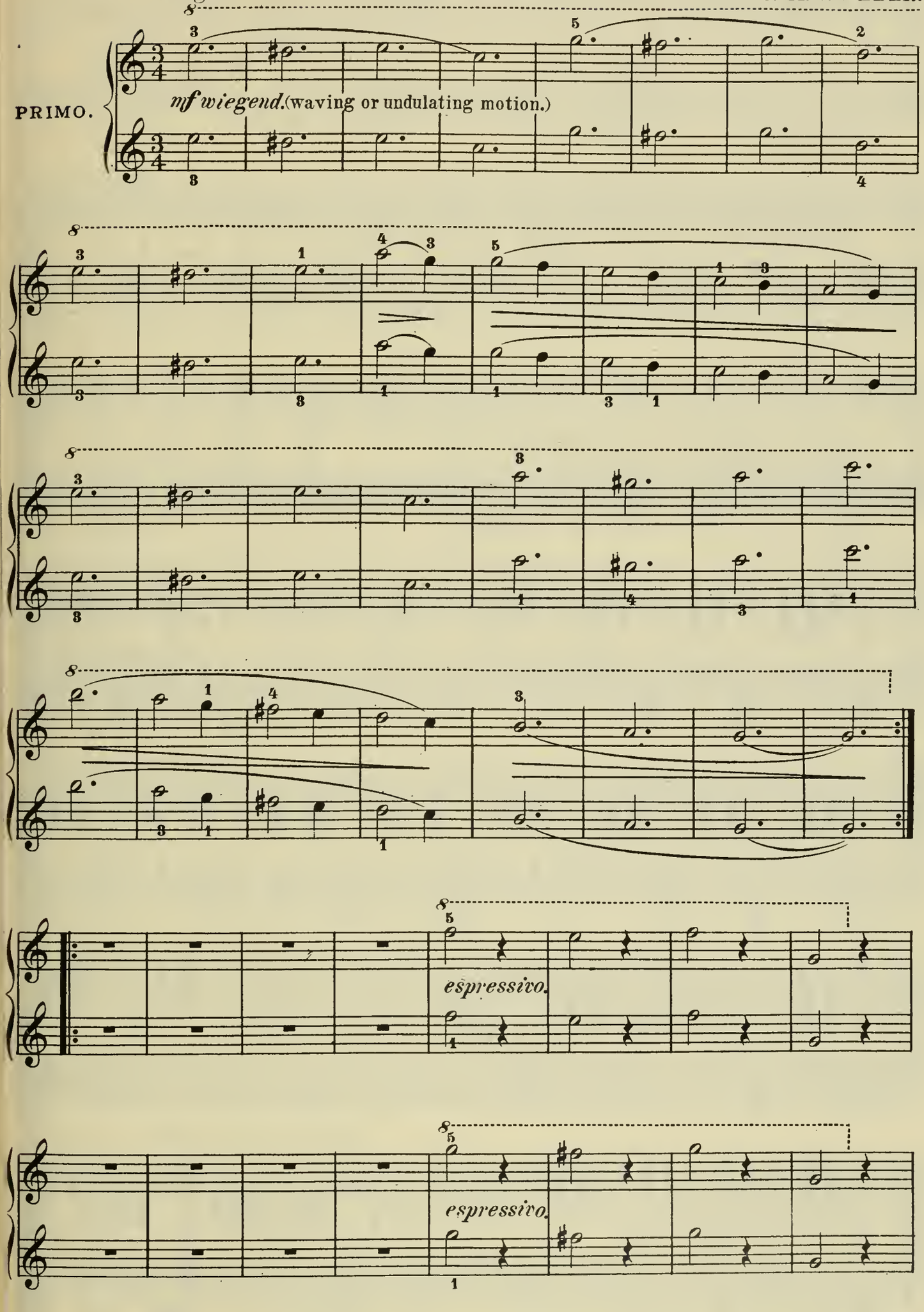
Allegro. (zu vier Händen.) C.M.v.WEBER.

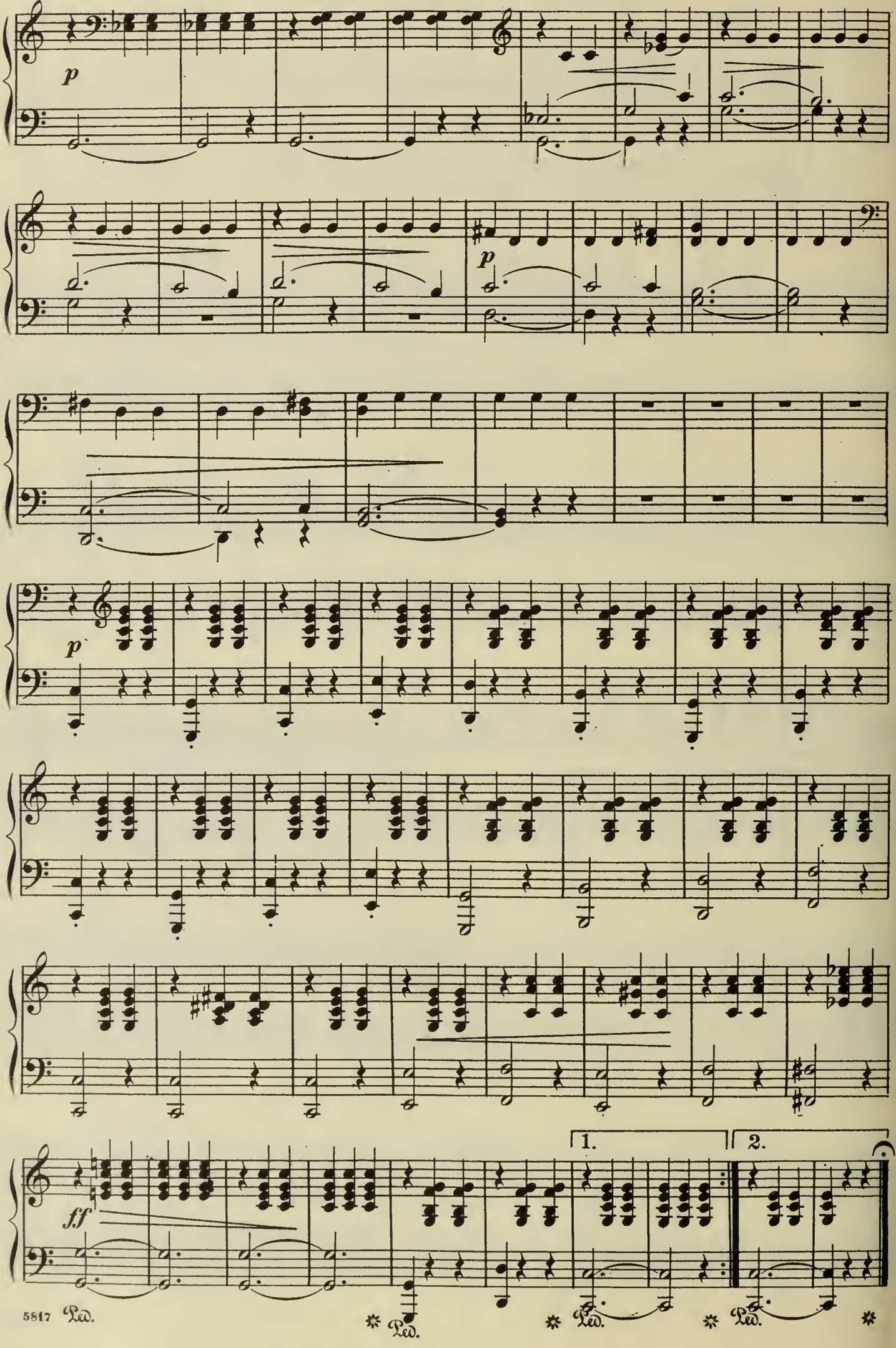


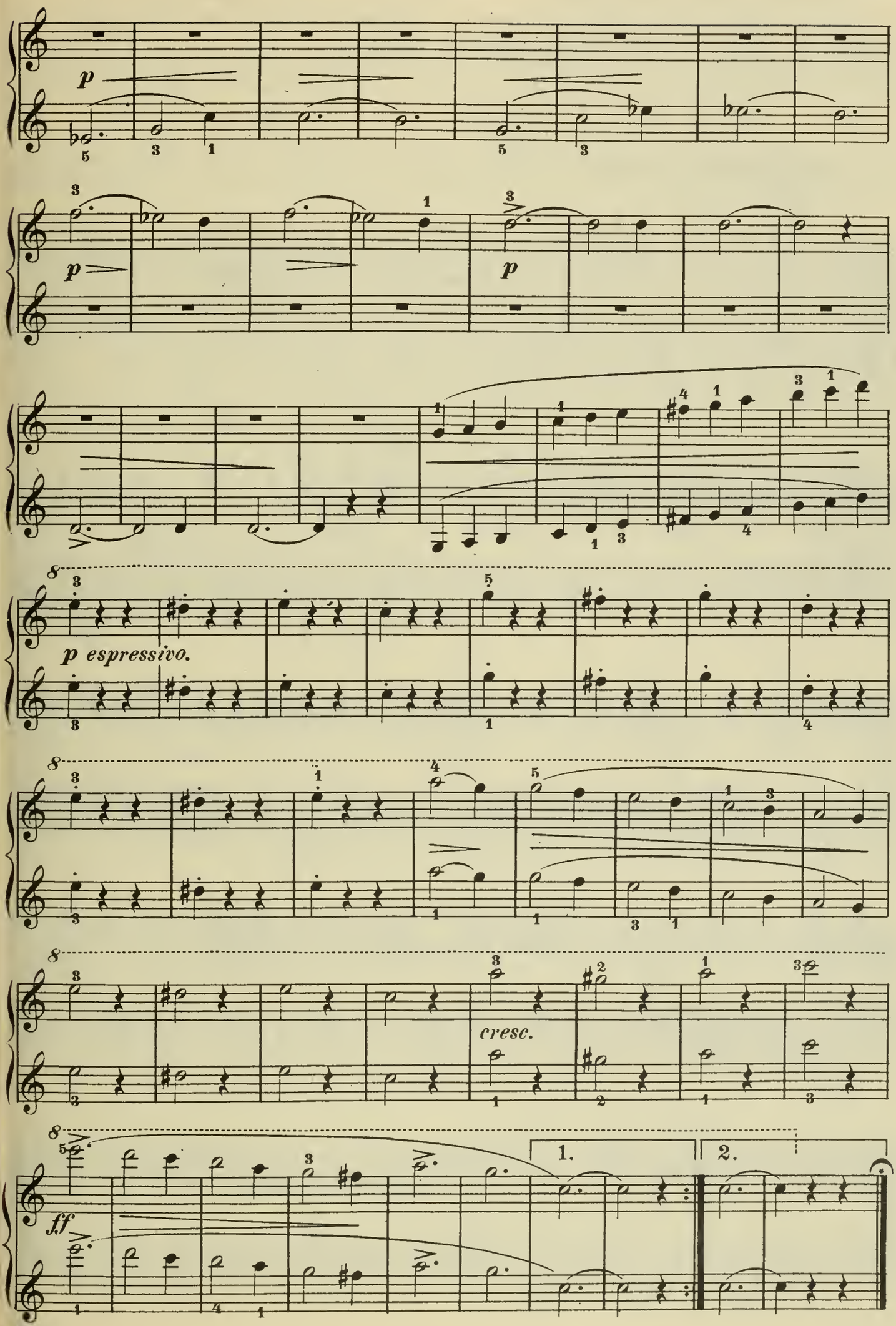
Aufforderung zum Tanz. | Invitation to dance.

Allegro. (for four hands.)

C. M. v. WEBER.




p
p
p
ff
1.
2.
Ped.
Ped.
Ped.
Ped.


p
p
p
p espressivo.
cresc.
ff
1.
2.

Doppelte Verlängerungs-Punkte.

Der erste Punkt gilt die Hälfte der Note oder Pause; der zweite die Hälfte des ersten Punktes.

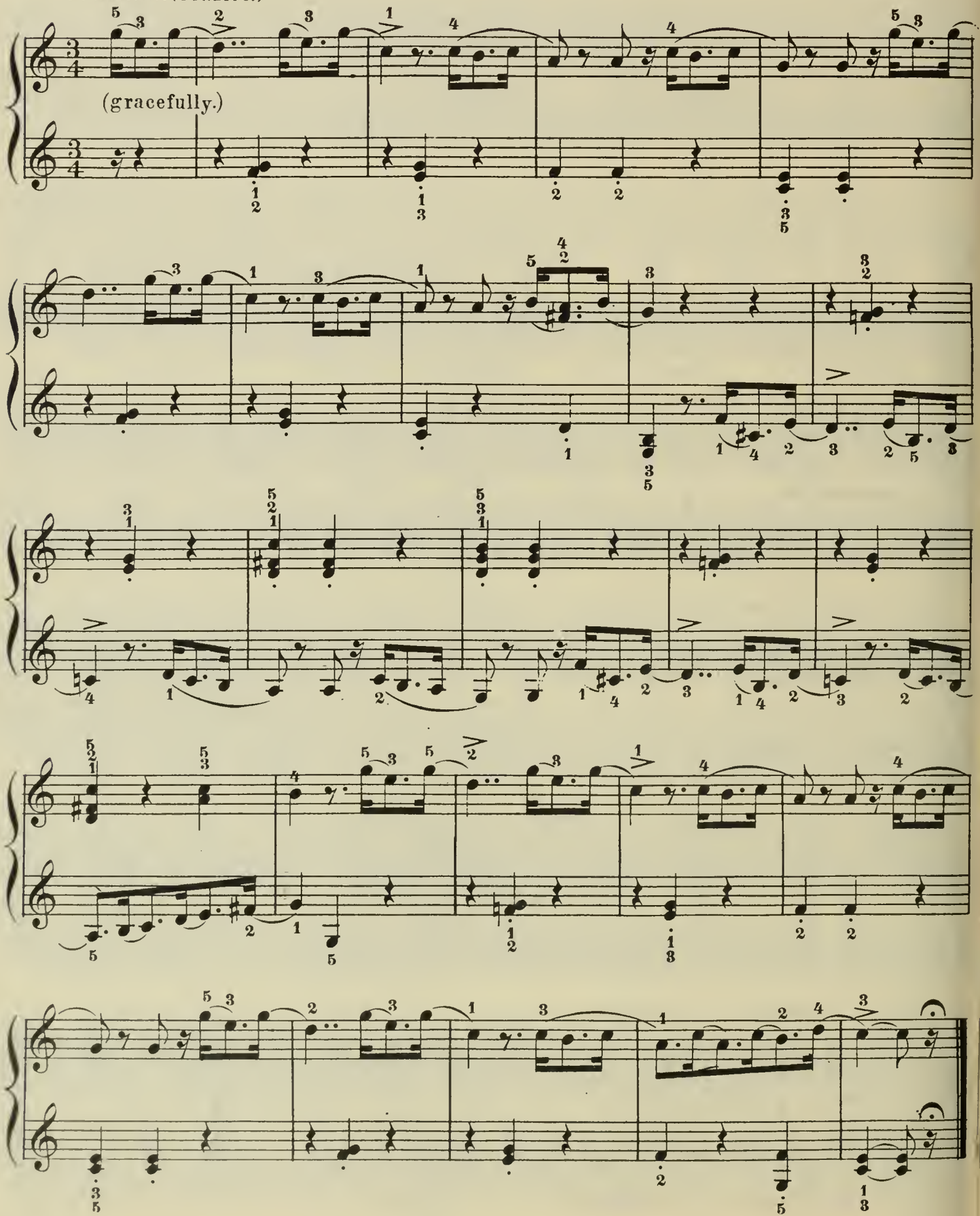
The double dot

adds half the value of the first dot of the note or rest.

Uebungsstück. | Study.

Graziella. (Graziös.)

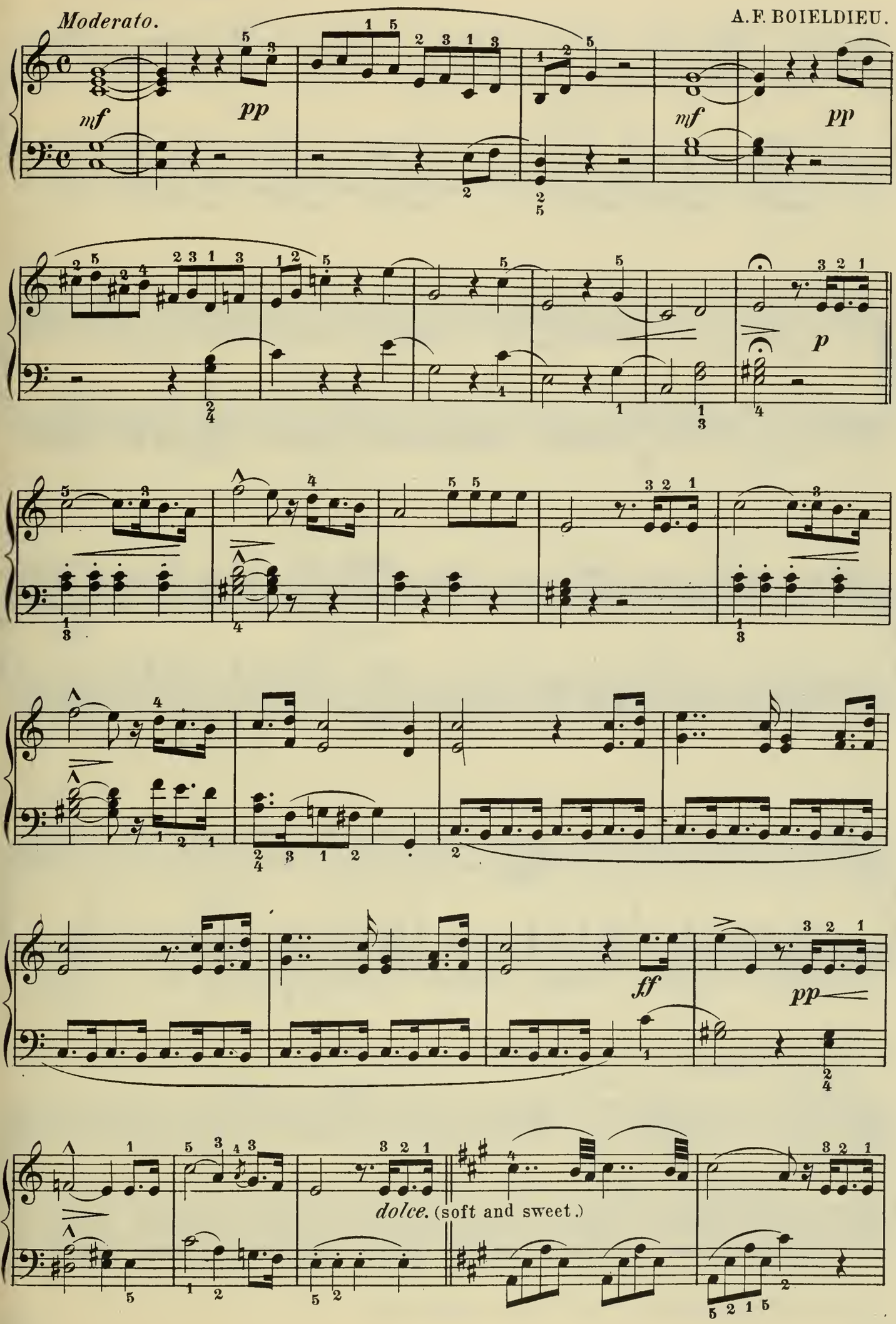
ROB. SCHWALM.

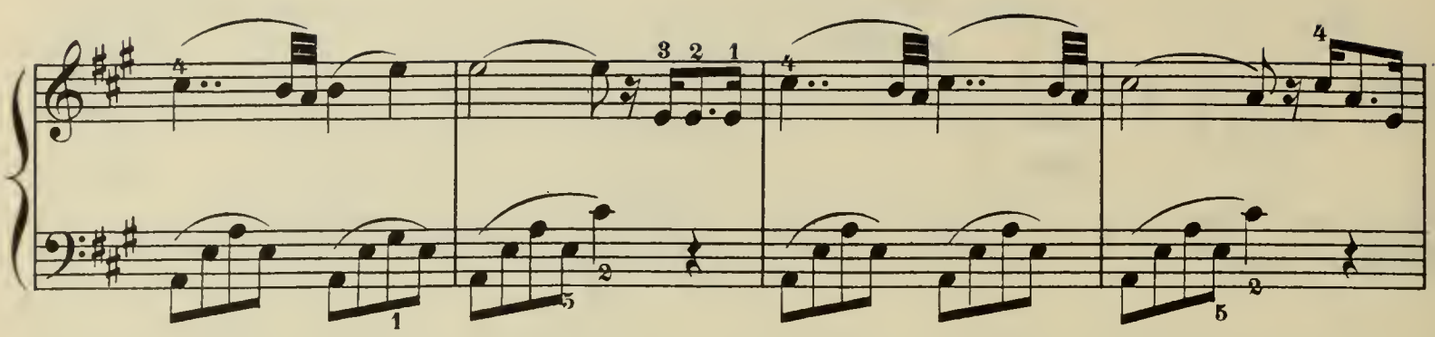


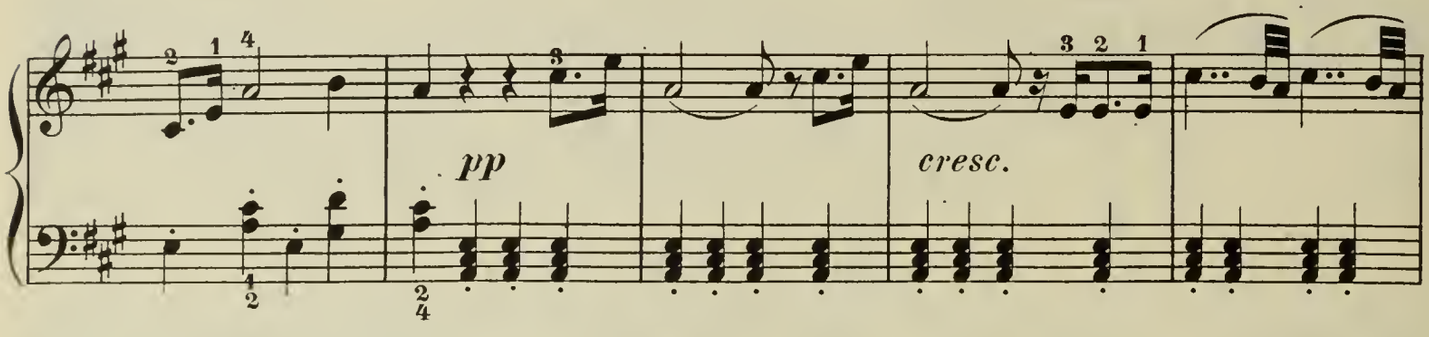
Die weisse Dame. | The white lady.

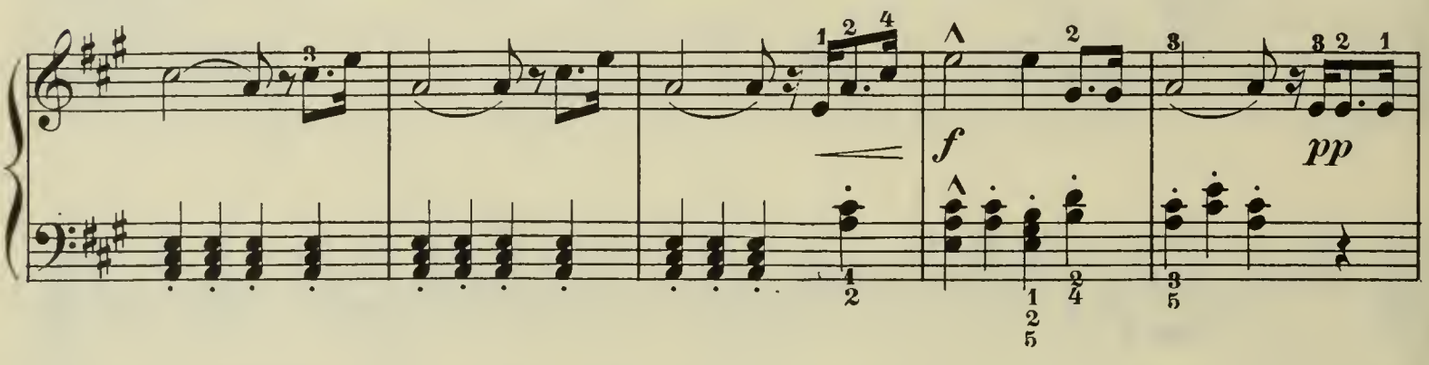
Moderato.

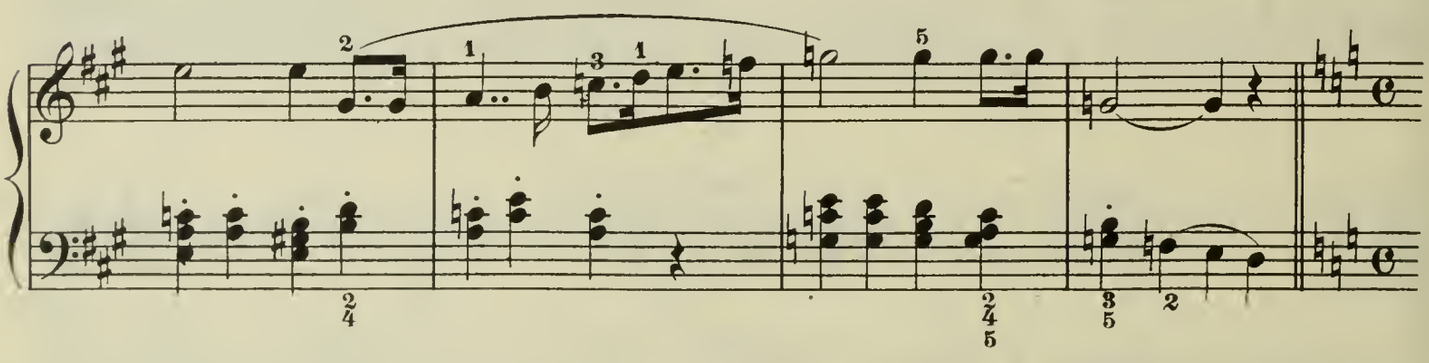
A. F. BOIELDIEU.



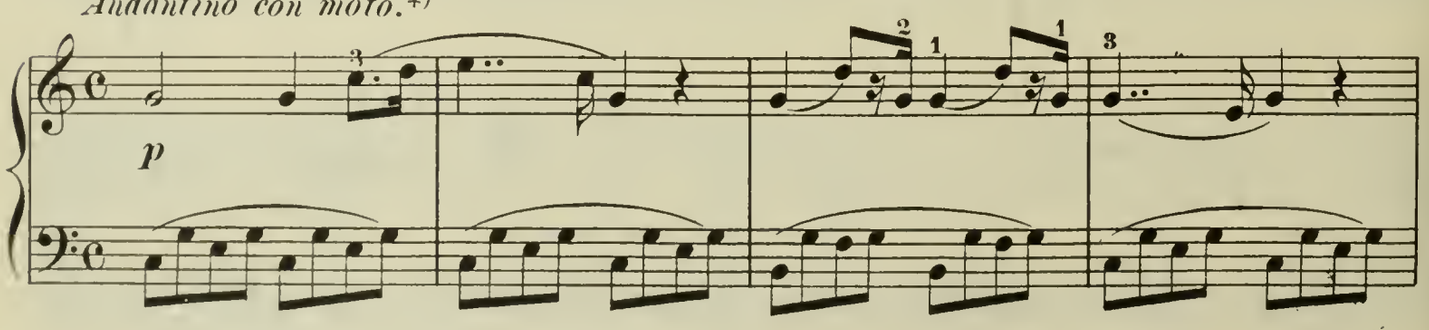




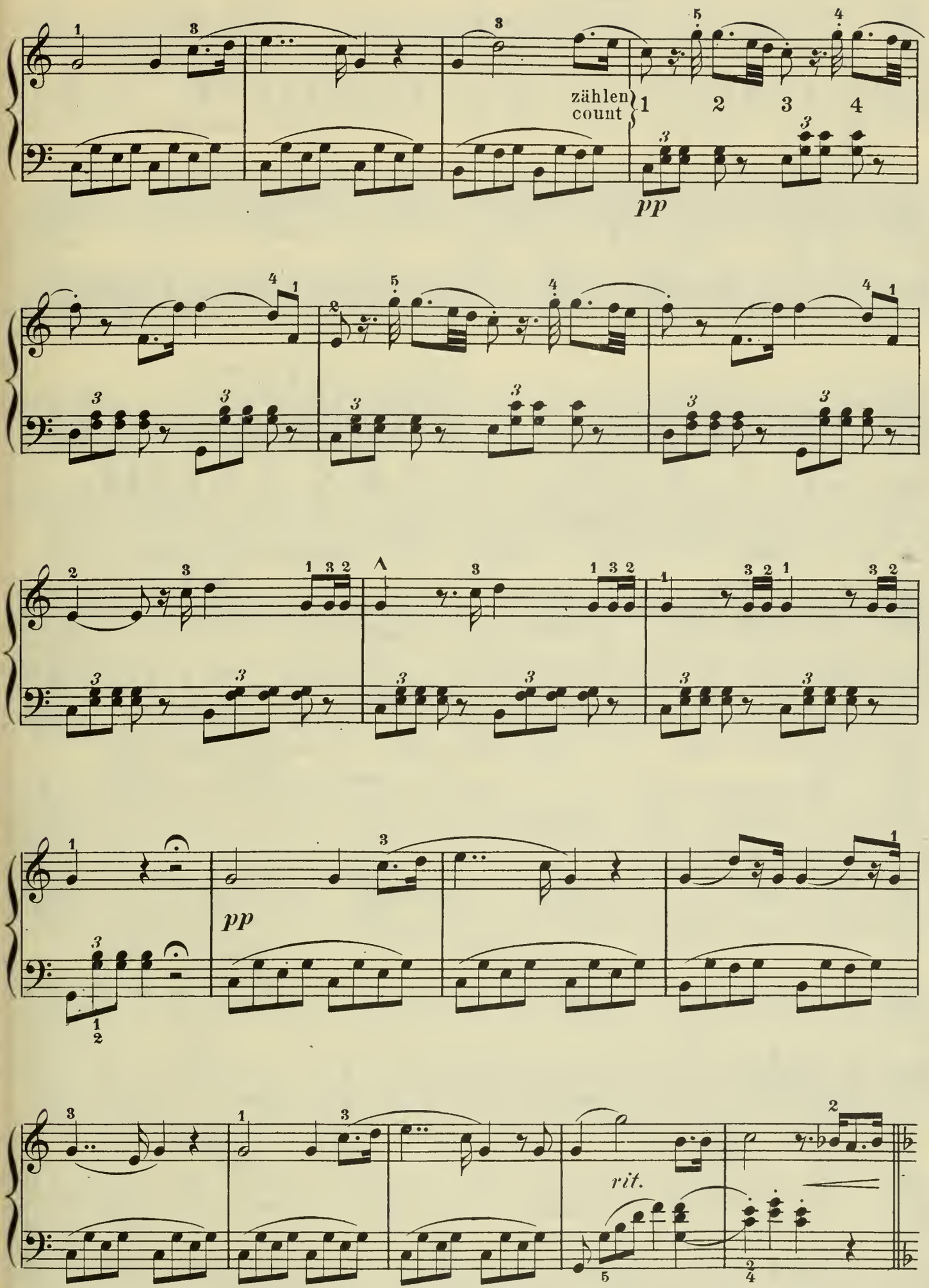




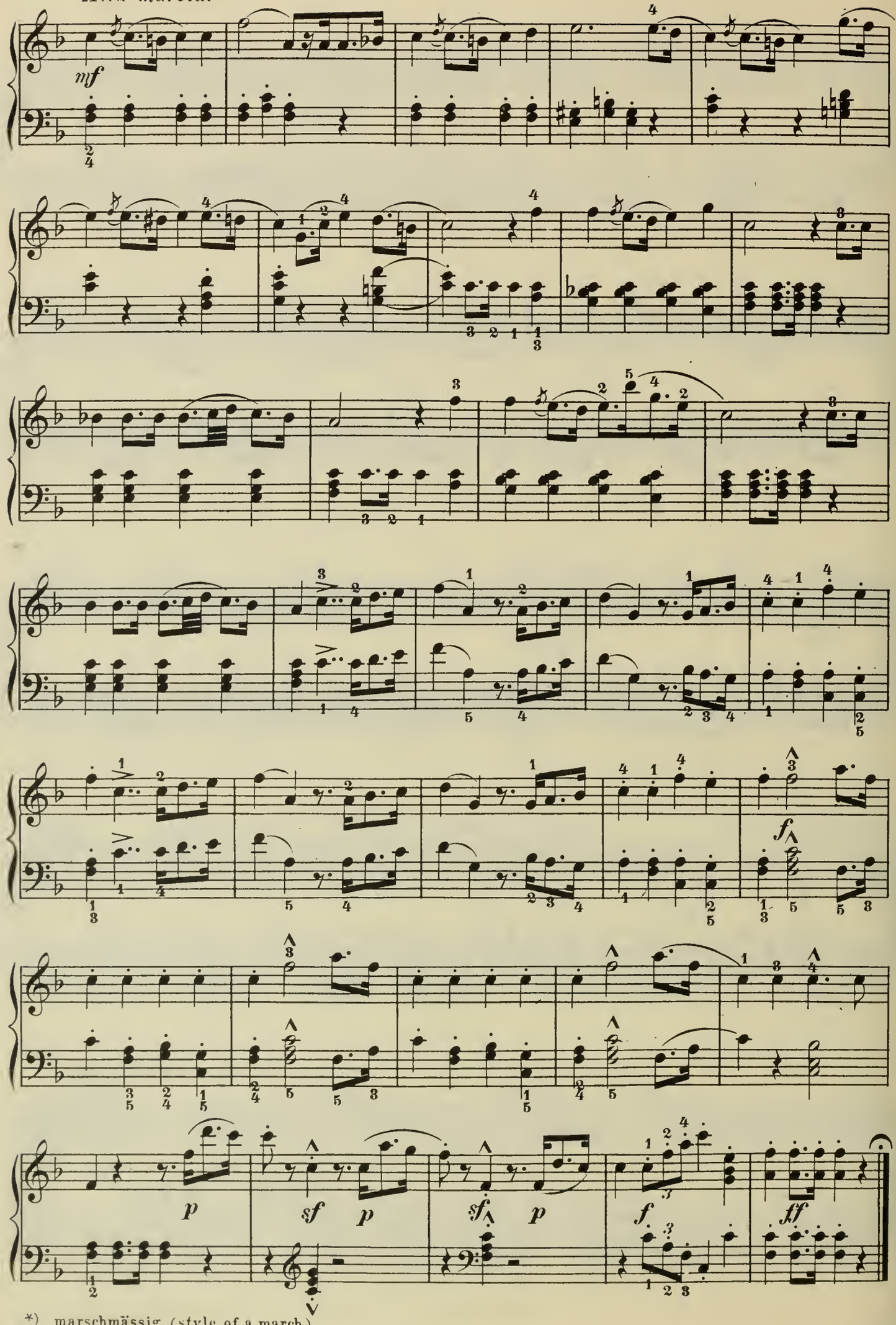
*Andantino con moto.**)



*) etwas langsam, jedoch bewegt. *(moderately, but energetically).*


zählen
count
1 2 3 4
pp
pp
rit.

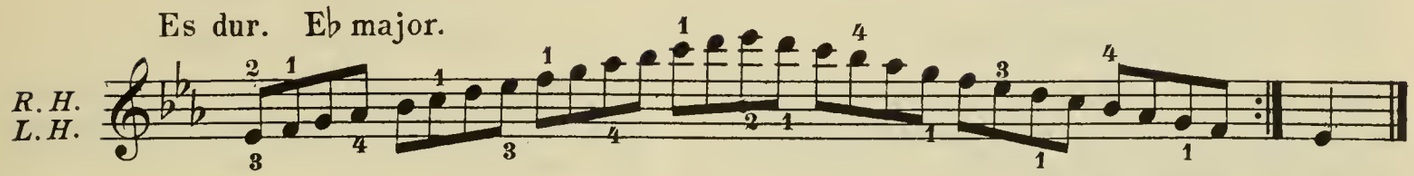
Alla marcia. *)



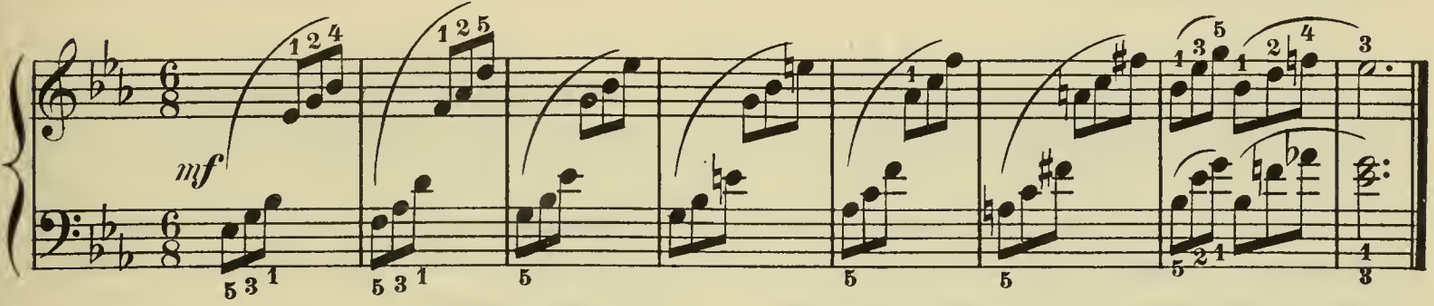
*) marschmässig. (style of a march.)

Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

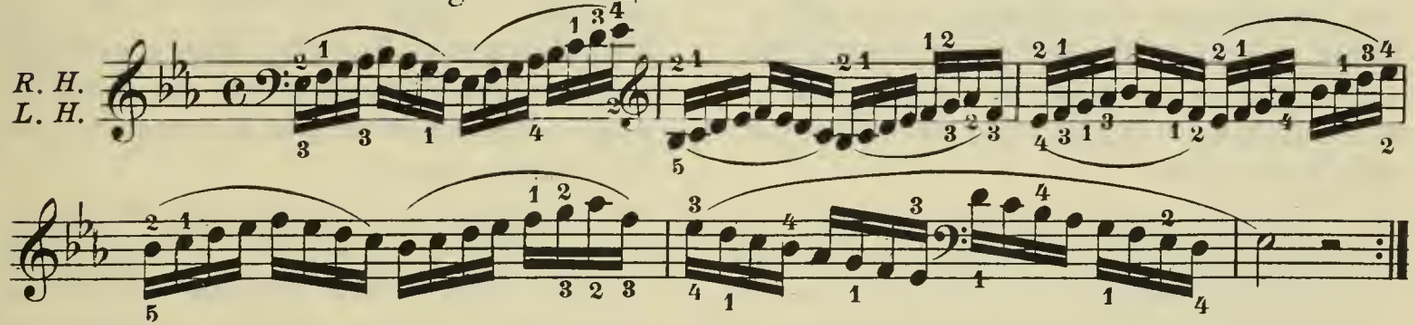
Es dur. E♭ major.



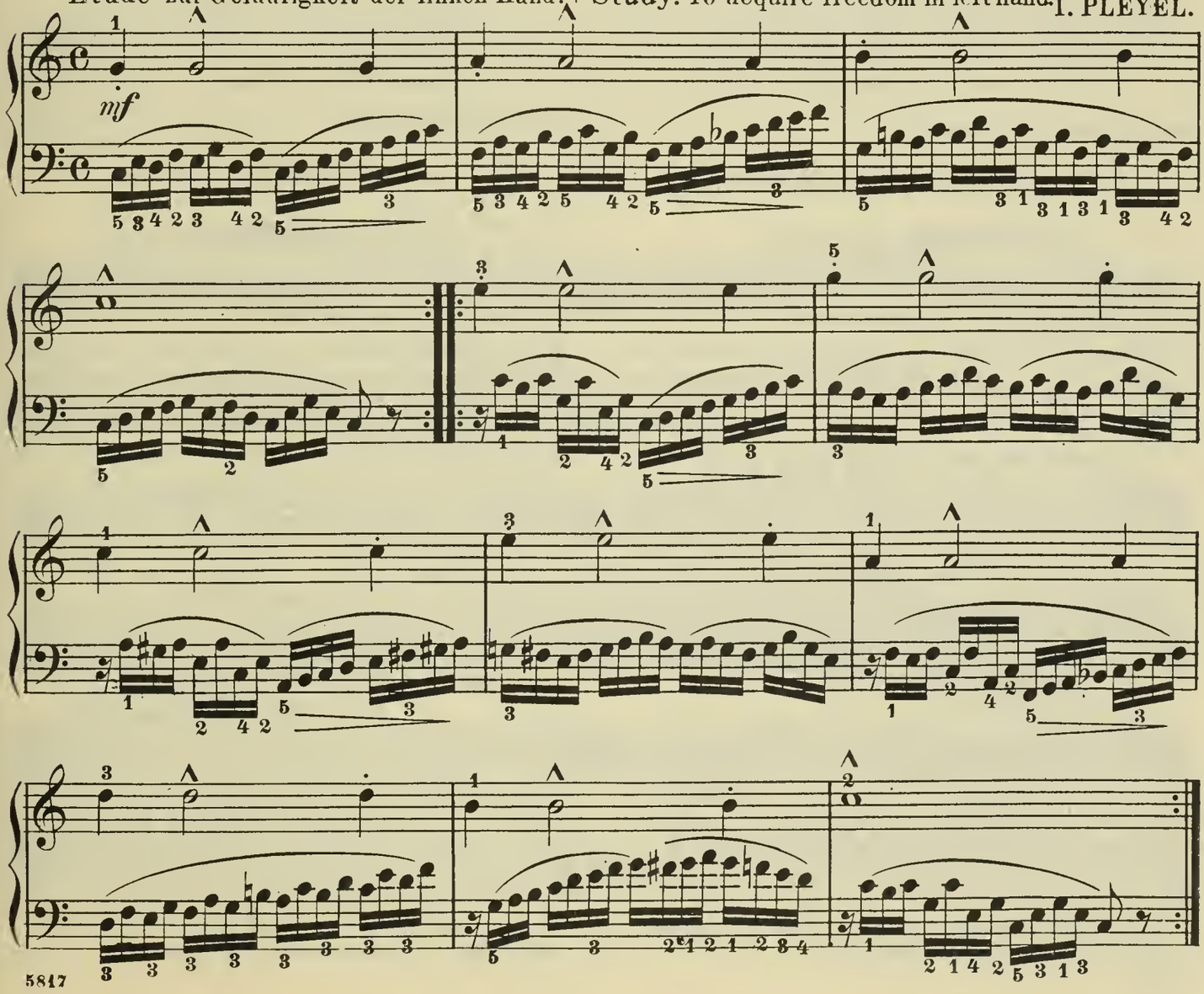
Praeludium. | Prelude.



Läufer-Uebung. | Passages.



Etüde zur Geläufigkeit der linken Hand. | Study. To acquire freedom in left hand. I. PLEYEL.

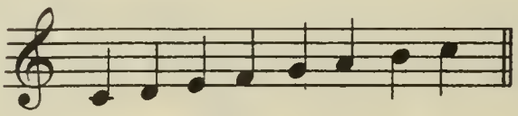


THEIL II.

Die Moll-Tonleiter

wird aus zwei Dur-Tonleitern gebildet, und zwar aufwärts aus der des gleichen Grundtones, von welcher jedoch die grosse Terz um ½ Ton zu erniedrigen ist:

C dur.
C major.



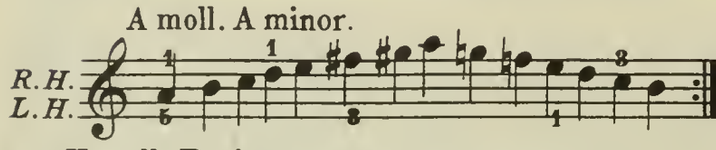
Abwärts tritt unverändert die, eine kleine Terz oder 3 Tasten über dem Grundtone der Molltonleiter liegende Dur-Scala ein; von letzterer erhält die Moll-Scala ihre Vorzeichnung und beide werden ihrer Gleichartigkeit wegen verwandte Tonarten genannt. Demnach hat C-moll abwärts die Scala von Es dur, und ebenso 3 Been *b, es, as* zur Vorzeichnung. Man bildet also

A moll nach A dur und C dur
E moll nach E dur und G dur
C moll nach C dur und Es dur
G moll nach G dur und B dur
D moll nach D dur und F dur, u.s.w.

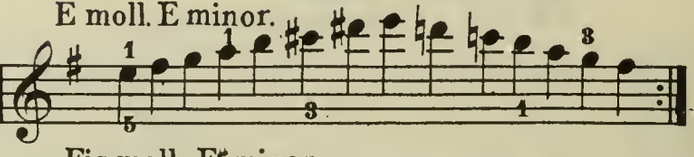
Man nennt diese Scala

Die melodische Molltonleiter.

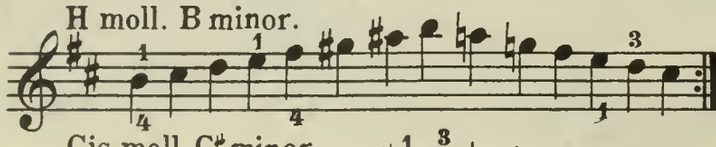
A moll. A minor.



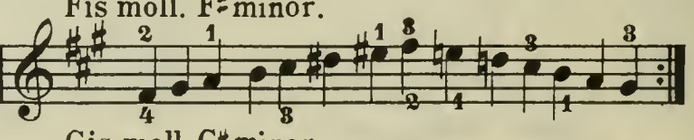
E moll. E minor.



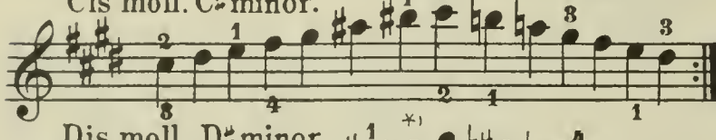
H moll. B minor.



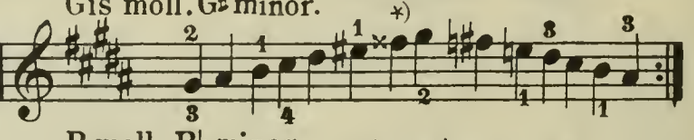
Fis moll. F♯ minor.



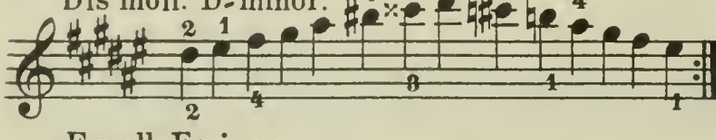
Cis moll. C♯ minor.



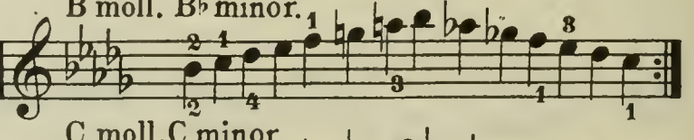
Gis moll. G♯ minor.



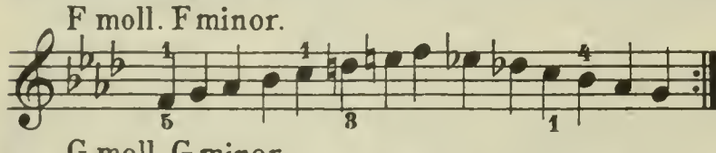
Dis moll. D♯ minor.



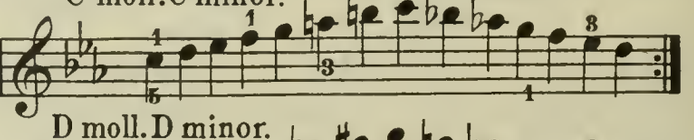
B moll. B♭ minor.



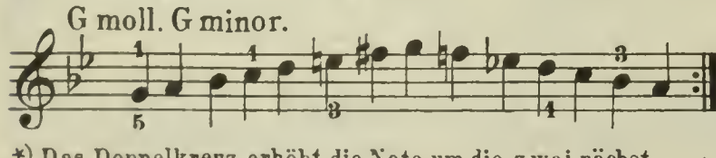
F moll. F minor.



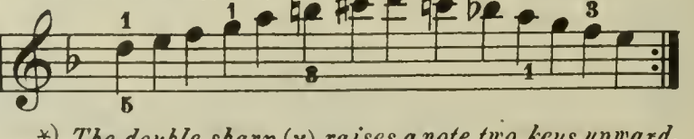
C moll. C minor.



G moll. G minor.



D moll. D minor.



*) Das Doppelkreuz erhöht die Note um die zwei nächstliegenden Tasten. (Siehe Seite 150.)

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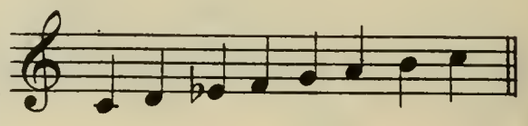
PART II.

The Minor Scales

in ascending resemble the major scales. The third sound, however, is depressed a half-tone. For instance:

C moll.
C minor.



In descending, they employ, without any change, the scale of that major key which is three semitones higher.

Hence C minor has the same descending scale as E♭ major. Both have B♭, E♭ and A♭ prefixed on each stave. The signatures being also alike, these scales are said to be related. The relative minor of E♭ major is C minor. We therefore form

A minor from A major and C major.
E minor from E major and G major.
C minor from C major and E♭ major.
G minor from G major and B♭ major.
D minor from D major and F major, etc.

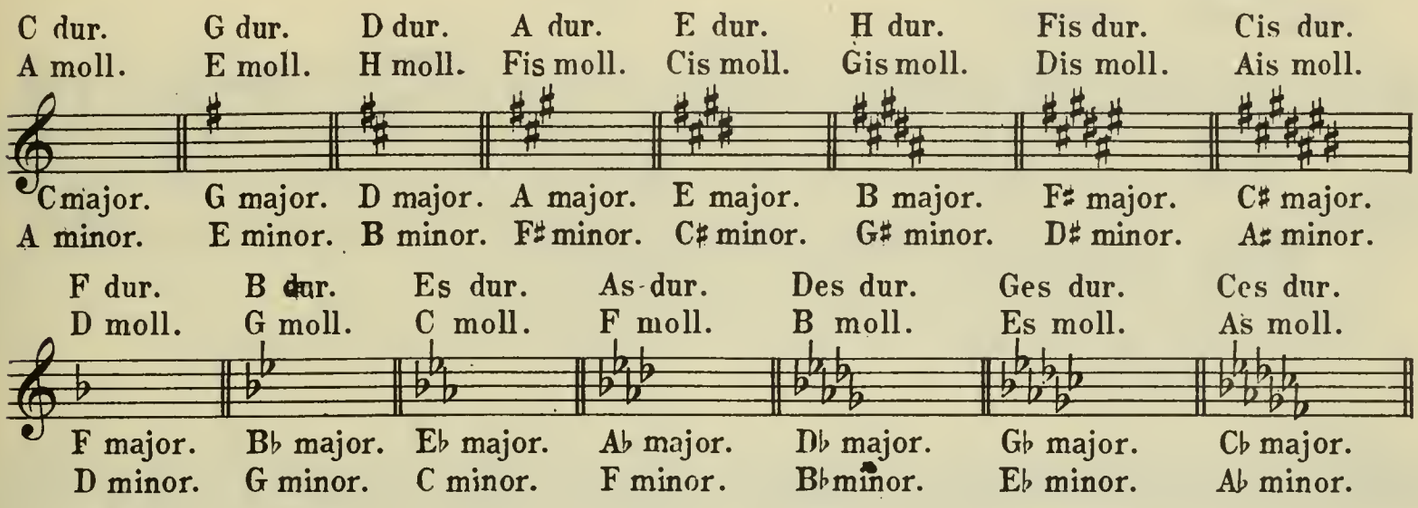
This scale is named

The melodic Minor Scale.

*) *The double sharp* (×) *raises a note two keys upward, which together equal one tone.* *(See page 150.)*

Zur leichteren Uebersicht und Erlernung sind nachfolgend die Vorzeichnungen aller Tonarten zusammengestellt, die ebenso sicher wie das Einmaleins in den Kopf müssen: man lerne erst die eine, dann die andere Hälfte der Kreuz-Tonarten und hierauf in gleicher Weise die Be-Tonarten.

To shew the order in which the various scales occour, and their signatures, the following scheme is given. It will facilitate their study. The pupil should know them well. He may begin with the first half of the scales with sharps, and then learn the first half having flats.



Unter dem Abschnitt „Dur-Tonleiter" wurde gesagt, dass nur 24 diatonische Tonleitern existiren, während obiges Verzeichniss 30 enthält; es giebt jedoch Töne, sogenannte enharmonische, die dem Namen nach verschieden, der Tonhöhe nach aber dieselben sind, und hiernach ist die Scale Cis gleich Des, Dis gleich Es, Fis gleich Ges, Gis gleich As, Ais gleich B, H gleich Ces.

At page 64, we said that there were only 24 diatonic scales. This scheme shews 30. Some are, however, "enharmonic," and, therefore, only differ in name, their place on the keyboard being the same. For the scale of C♯ is played like that of D♭, D♯ like E♭, F♯ like G♭, G♯ as A♭, A♯ as B♭, and B♮ as C♭.

Die chromatische Tonleiter

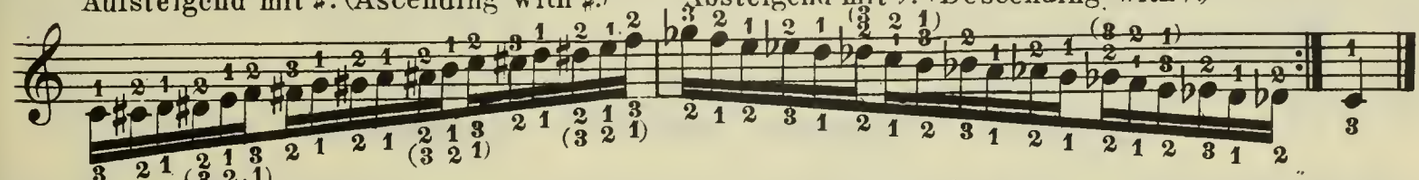
ist nicht die Tonleiter eines Grundtones, sondern besteht aus einer gleichmässigen Folge von halben Tönen und gehört zu jeder Tonart; sie wird, zum Unterschiede von der diatonischen, die chromatische (halbschreitige, in halben Tönen auf- und abgehende) Tonleiter genannt und am leichtesten mit dem ersten und zweiten Finger ausgeführt, denen der dritte zur Aushilfe dient.*)

The chromatic Scale

is not the scale of a particular tonic, but consists of half-tones in regular succession, and belongs equally to all the keys (or scales.) To distinguish it from the diatonic, it is called the chromatic scale (semitonic; having half-tones in ascending and descending order). It is best played with the first and the second finger, assisted by the third.*) (See page 249.)

(Siehe Seite 249.)

Aufsteigend mit ♯. (Ascending with ♯.) Absteigend mit ♭. (Descending with ♭.)



*) Fingersatz Carl Czerny's (Vgl. dessen Schule der Geläufigkeit, Kunst der Fingerfertigkeit, etc.)

Gegnern dieser Fingersetzung sei bemerkt, dass F. Liszt (vergl. Ballade „Fliegender Holländer," u. A.) sich derselben häufig bedient; für chromatische Läufe mit Beinoten muss selbige übrigens sowieso geübt werden.

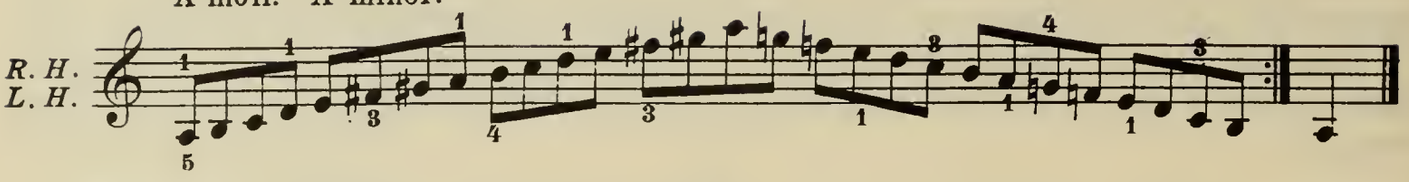
Der Fingersatz von Henri Herz (1 3, etc.) später.

*) *This fingering is used by Carl Czerny, and specially by Liszt when other notes are played by the same hand, (as in his Ballade from Wagner's "Flying Dutchman;" and must be practised first.*

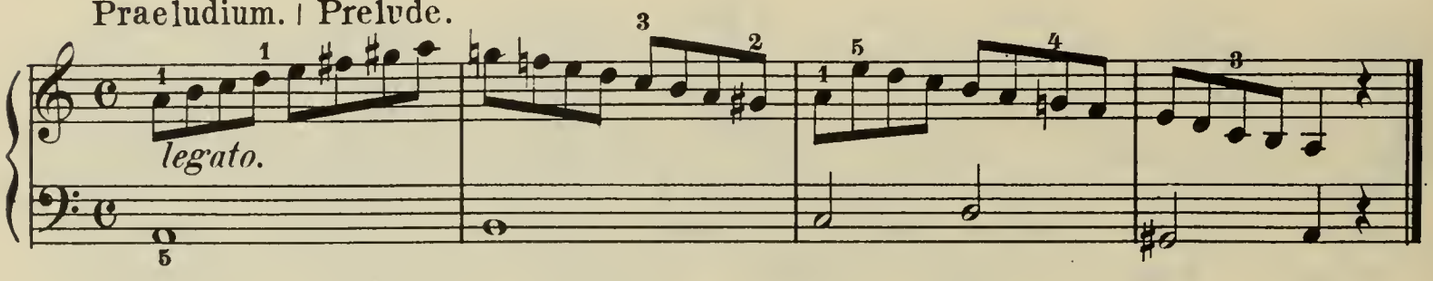
The fingering by Henri Herz (1-3, etc.) later.

Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

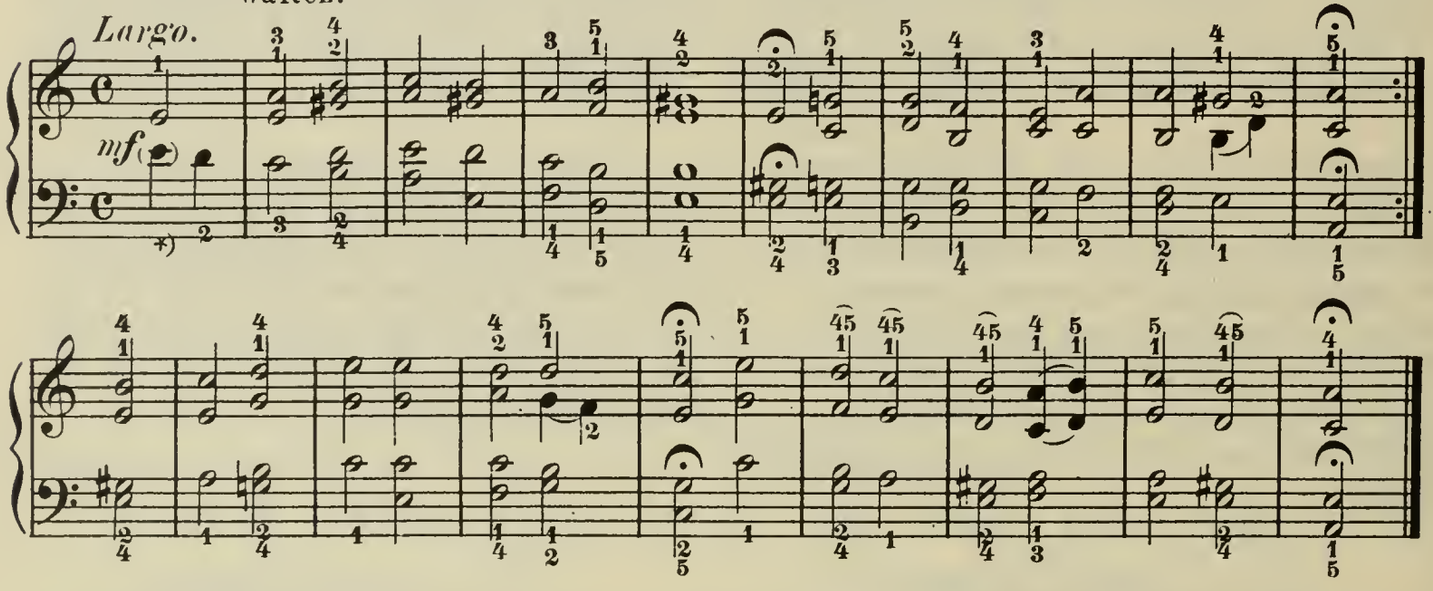
A moll. A minor.



Praeludium. | Prelude.

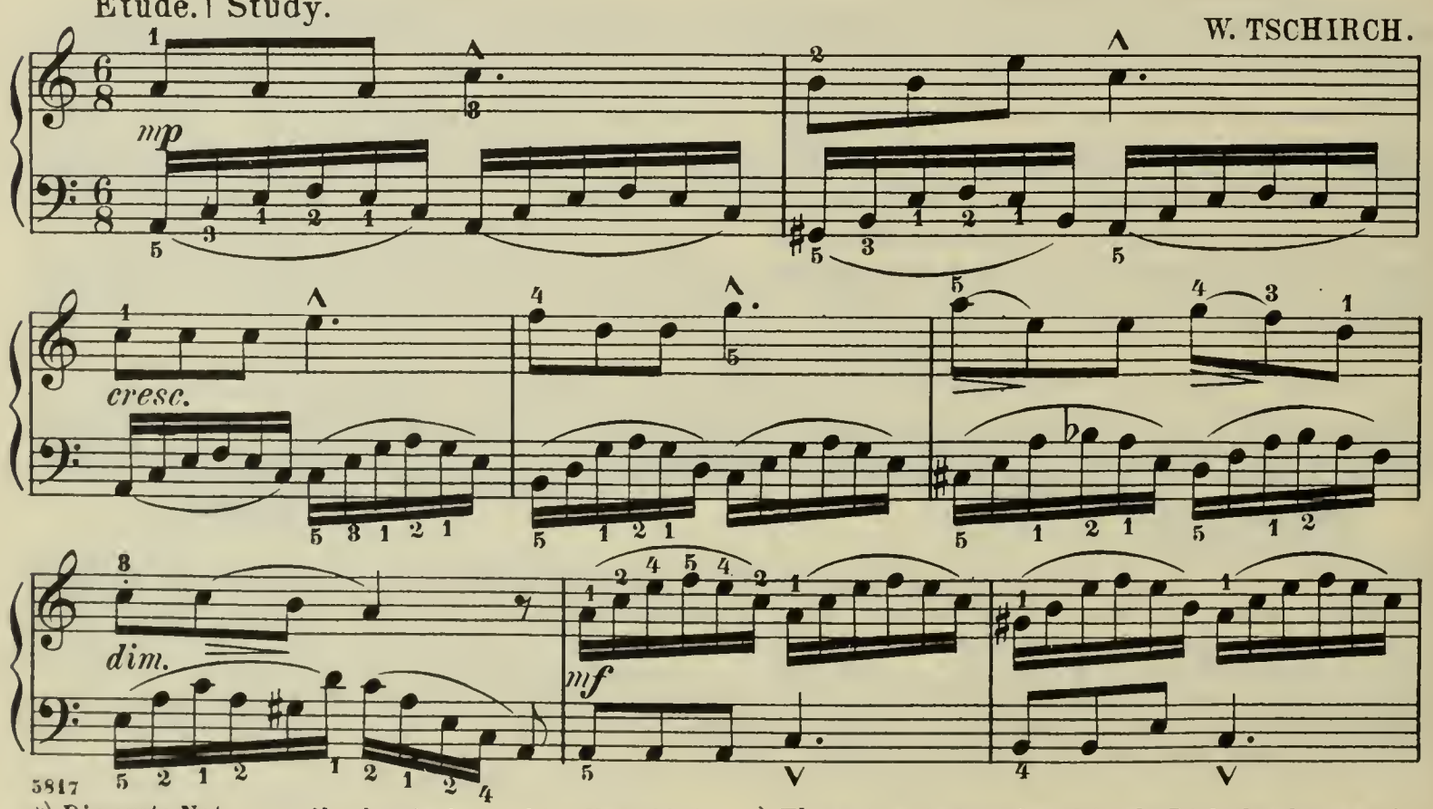


Choral. „Wer nur den lieben Gott lässt walten.“ | “Who all his cares on God reposes.”



Etüde. | Study.

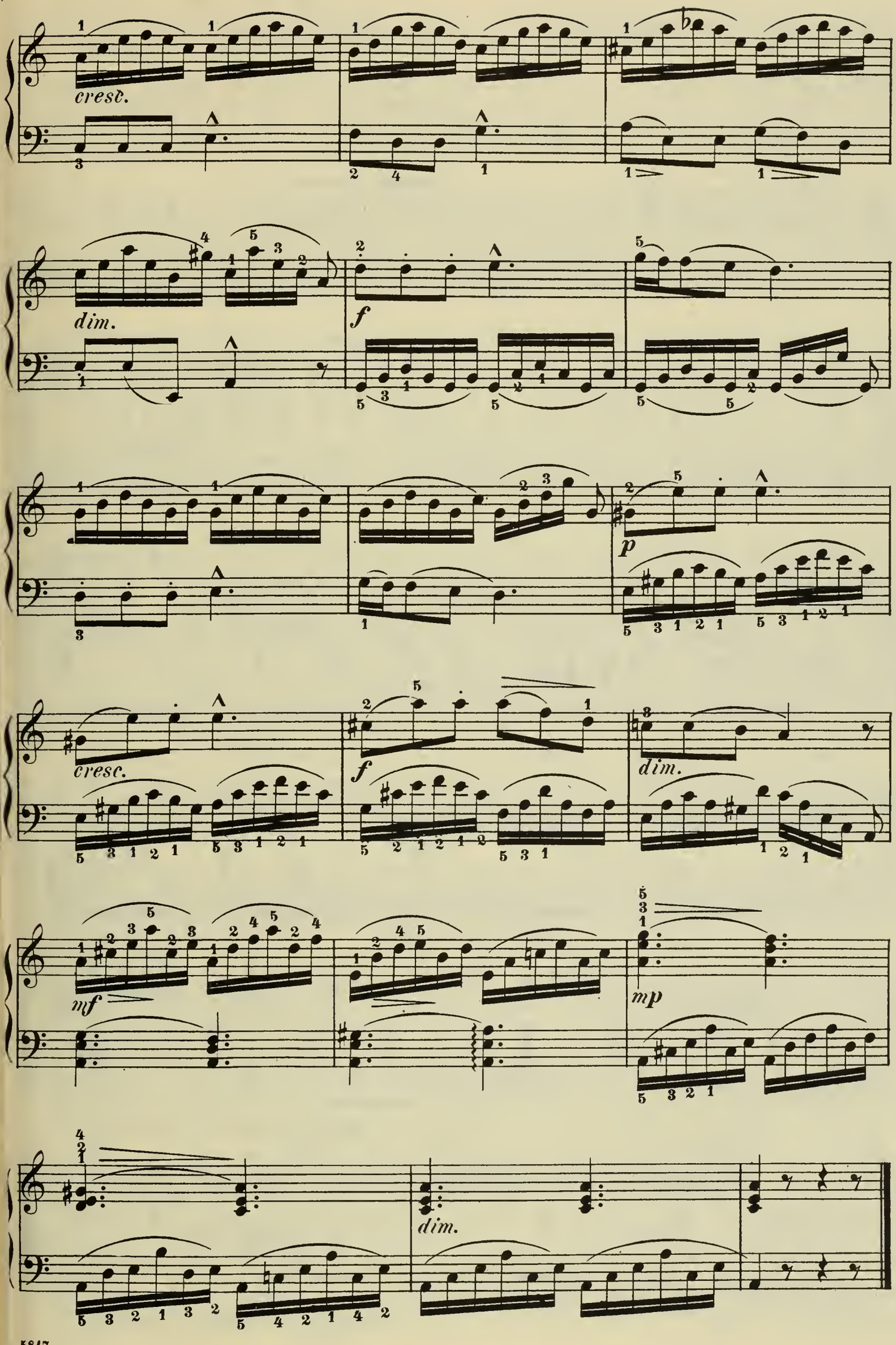
W. TSCHIRCH.



5817

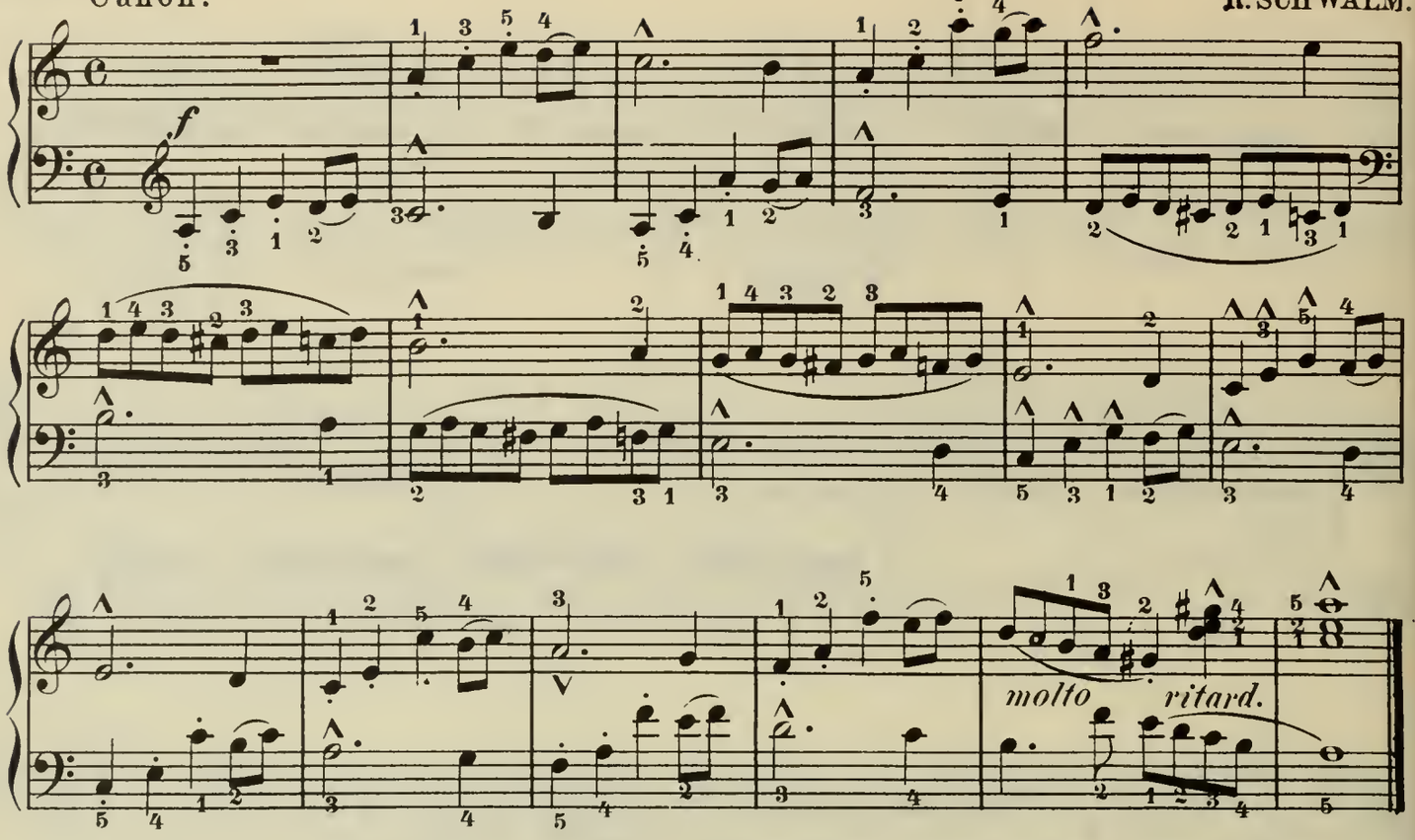
*) Die erste Note e. weil schon in der rechten Hand, bleibt in der linken weg.

*) *The note e, being played by the Right hand, may be omitted in the left.*


cresc.
dim.
f
p
cresc.
f
dim.
mf
mp
dim.

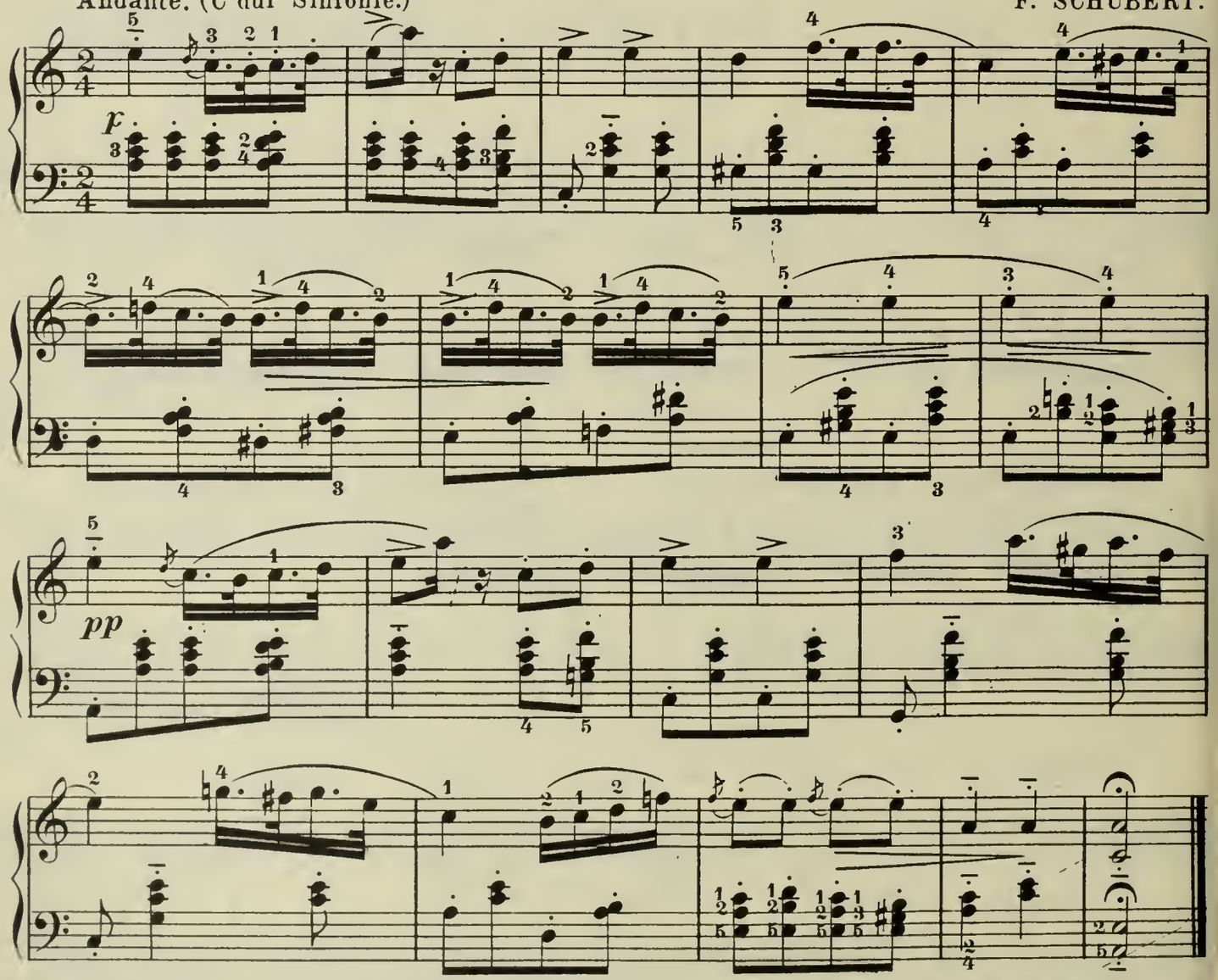
Canon.*)

R. SCHWALM.



Andante. (C dur Sinfonie.)

F. SCHUBERT.



*) Ein mehrstimmiges Tonstück, in welchem eine Stimme nach der anderen einsetzt, dasselbe Thema wiederholend.

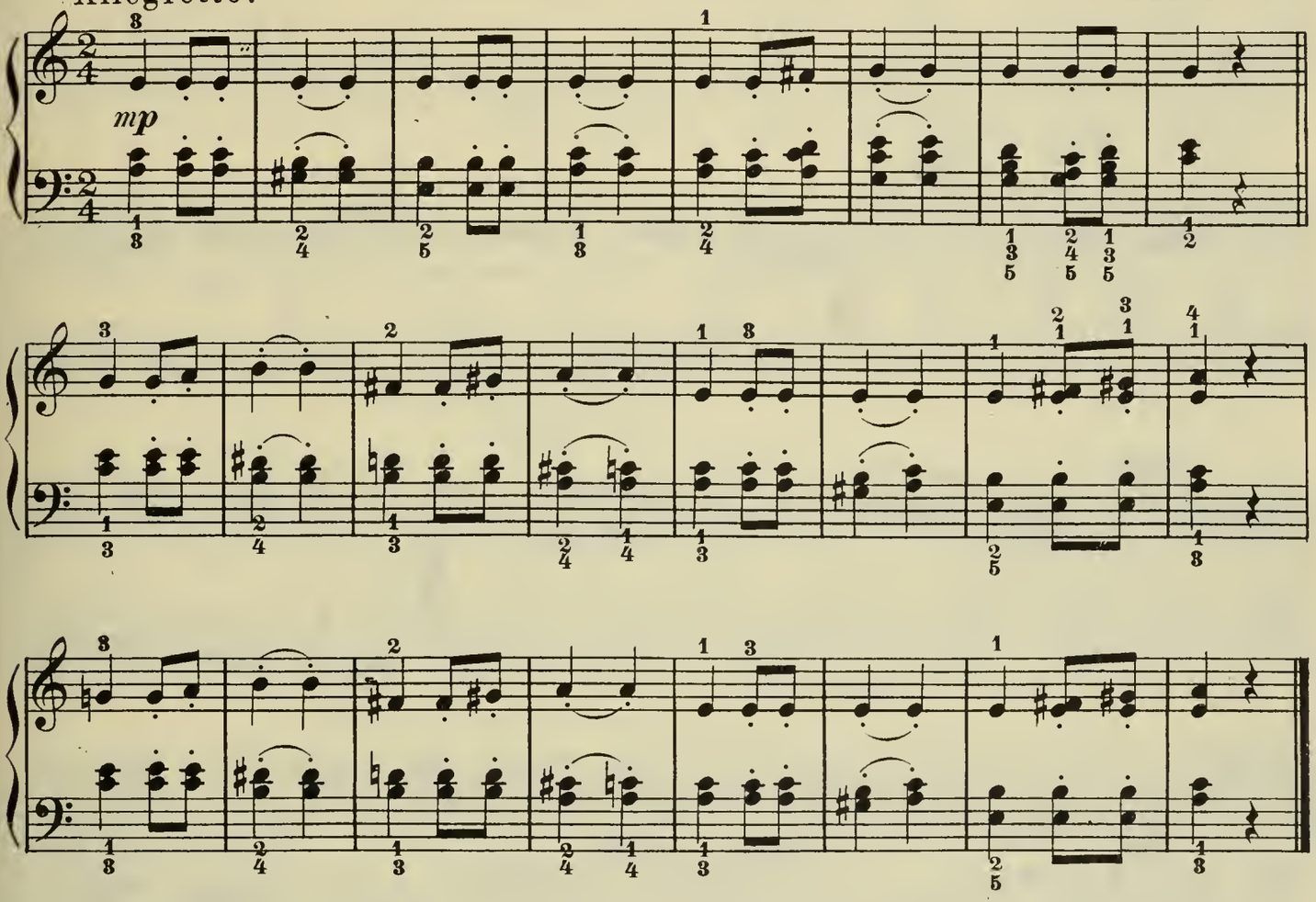
*) *A piece in several parts, in which one part follows a principal part, repeating its theme.*

Im nächsten Satz sind wiederholt zwei gleiche Noten mit dem Tragezeichen versehen, welche beide mit etwas verstärktem Accent angeschlagen werden. (Siehe Seite 39.)

In the following exercise the tie is placed between two notes. Both of them should be played with somewhat increased energy.

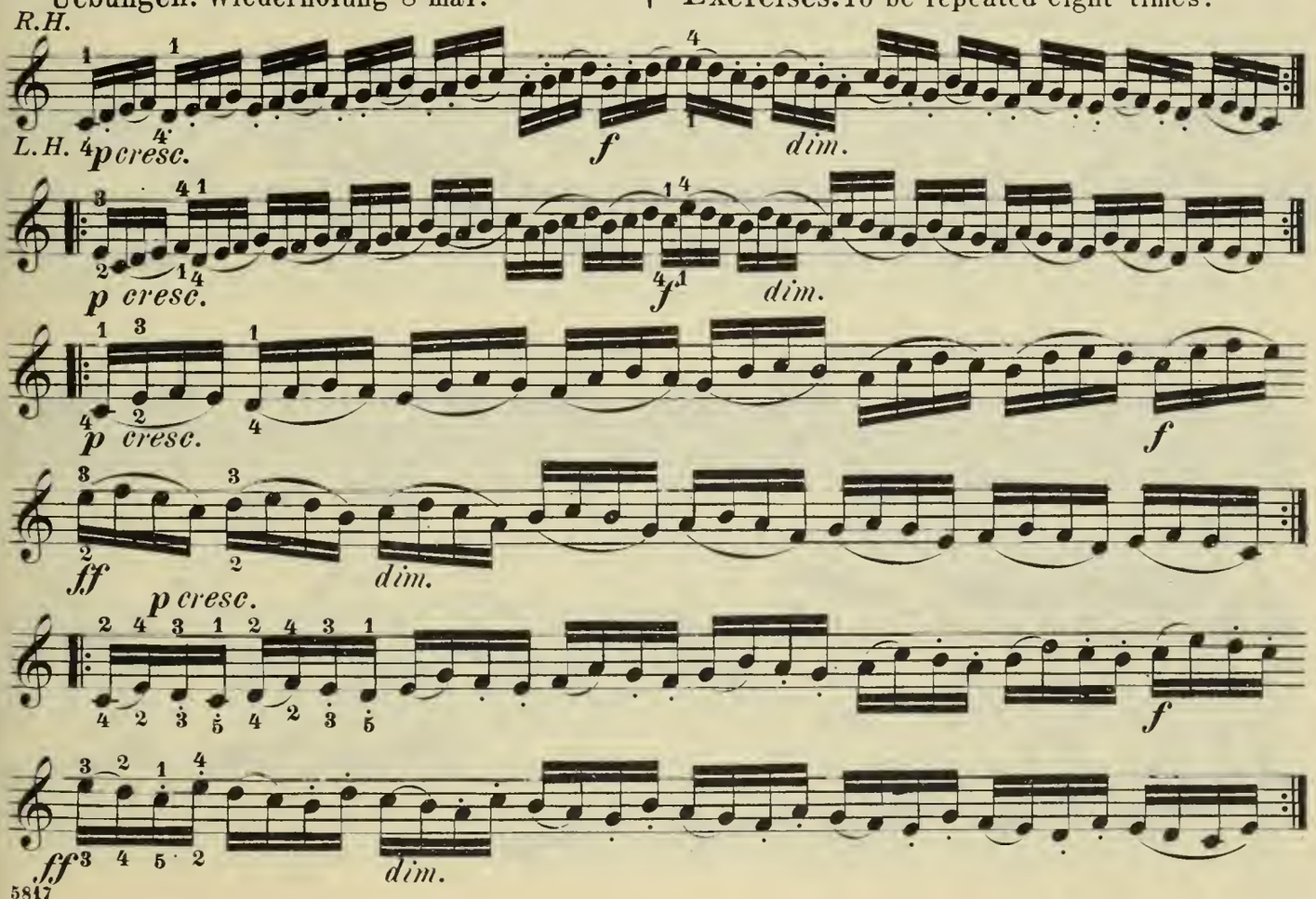
(See page 39.)

Allegretto. L. van BEETHOVEN.



Uebungen. Wiederholung 8 mal.

Exercises. To be repeated eight times.



Etüde. | Study.

ED. MERTKE.

sempre legato.

f

ff

meno f

cresc.

Uebung. Wiederholung 8 mal. | **Exercise.** To be repeated eight times.

R.H.

L.H.

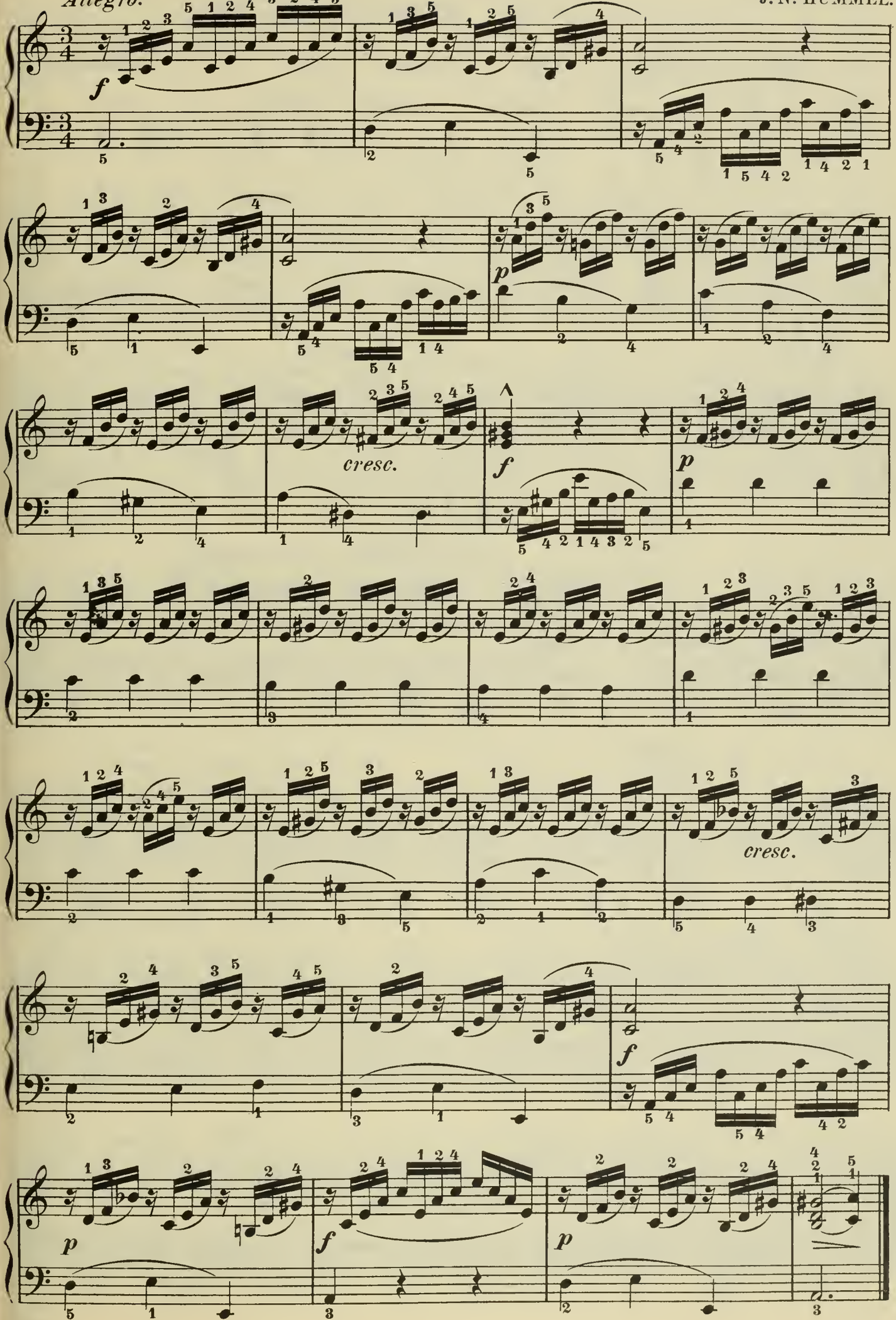
ff

ff

Etüde. | Study.

Allegro.

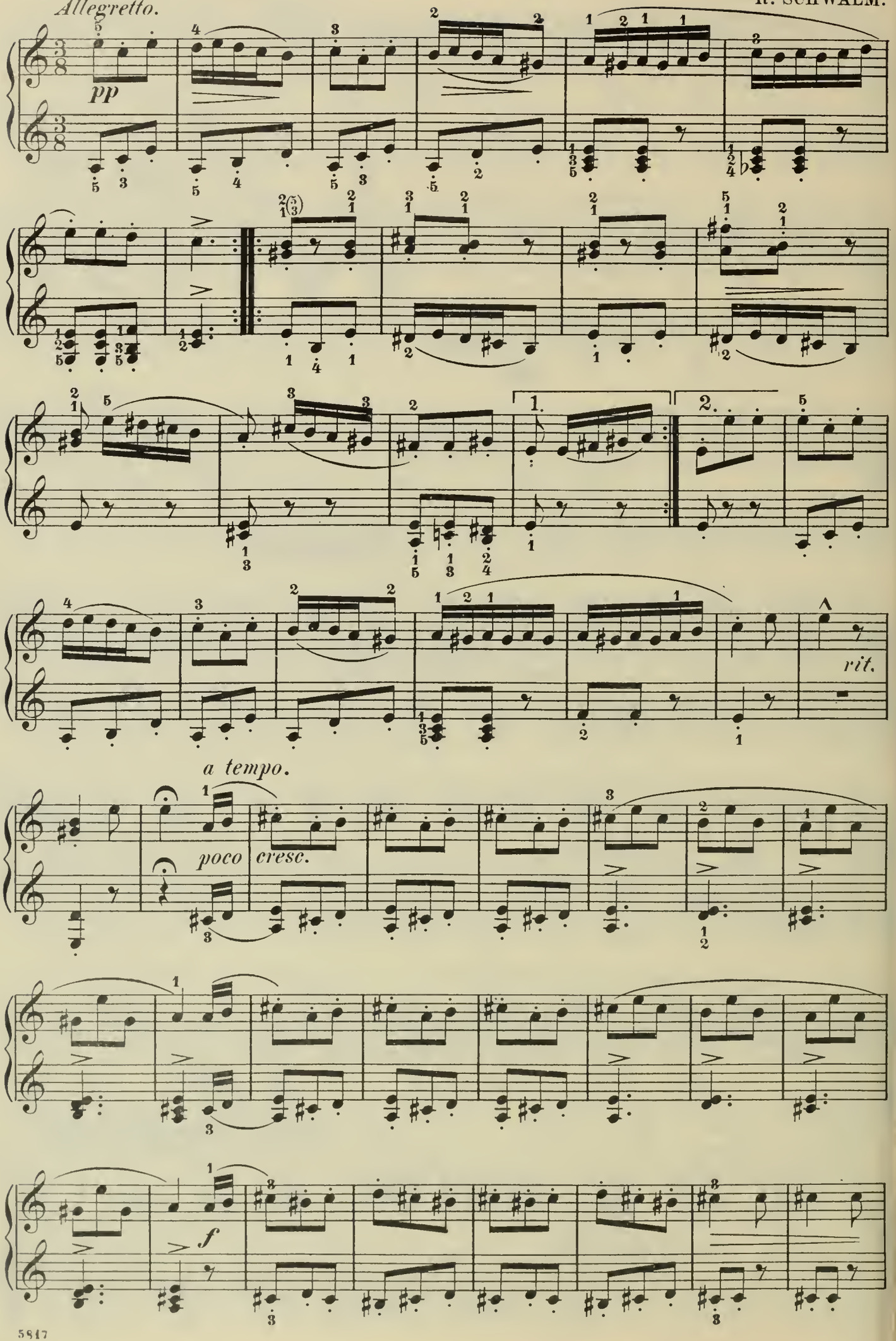
J. N. HUMMEL.



Elfenreigen. | Fairy Dance.

R. SCHWALM.

Allegretto.



a tempo.

rit.

f

Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

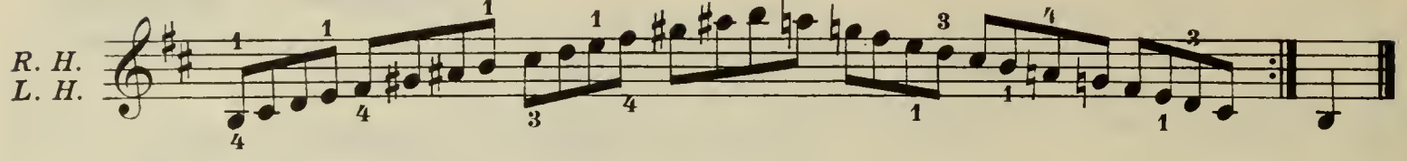
E moll. E minor.

R. H.
L. H.

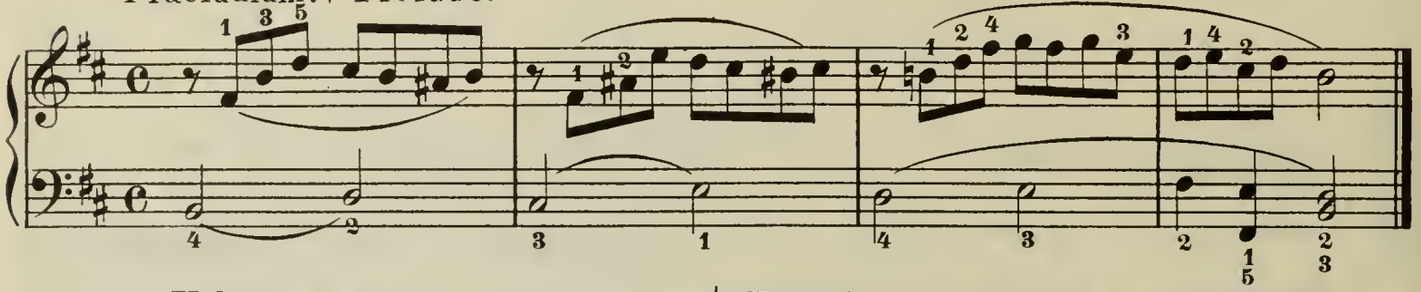
Praeludium. | Prelude.

legato.

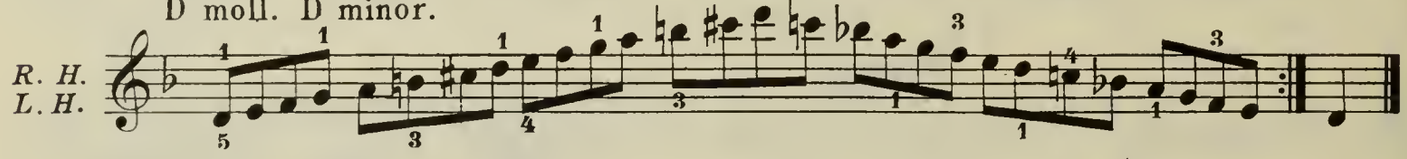
Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.
H moll. B minor.



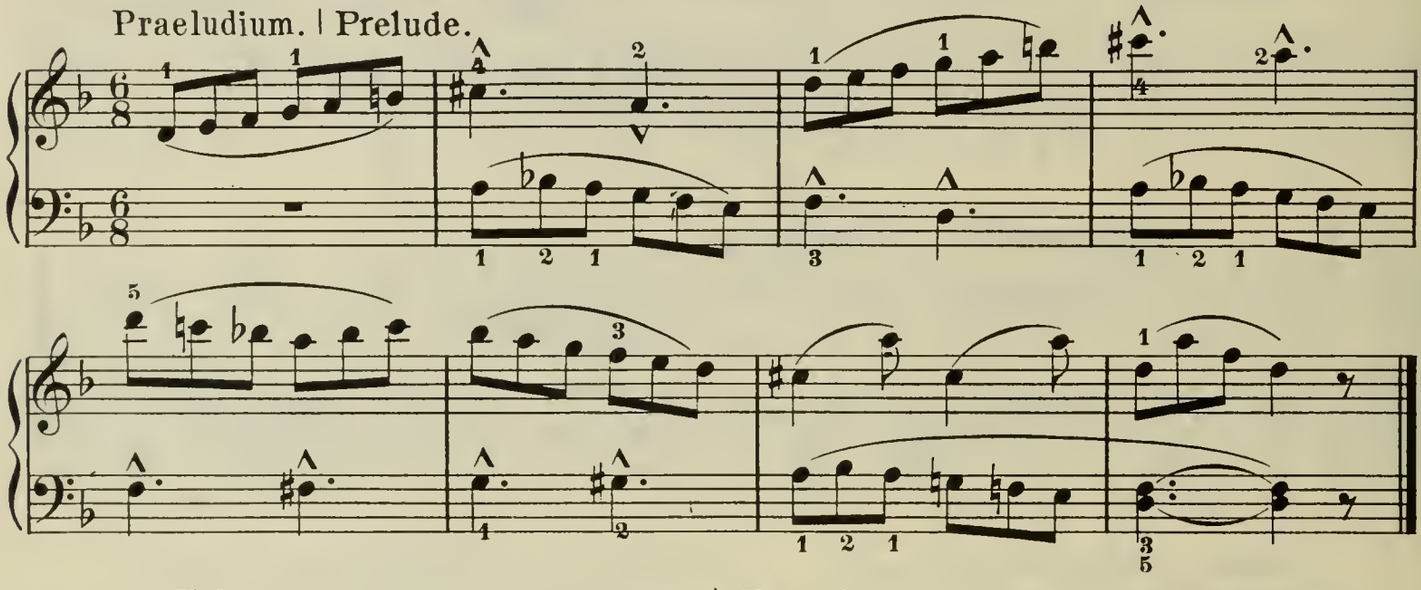
Praeludium. | Prelude.



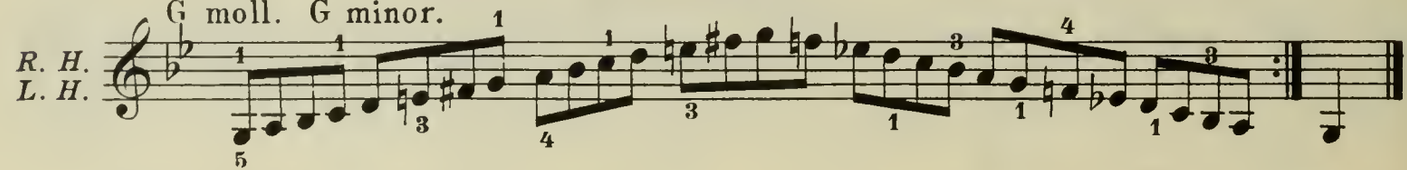
Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.
D moll. D minor.



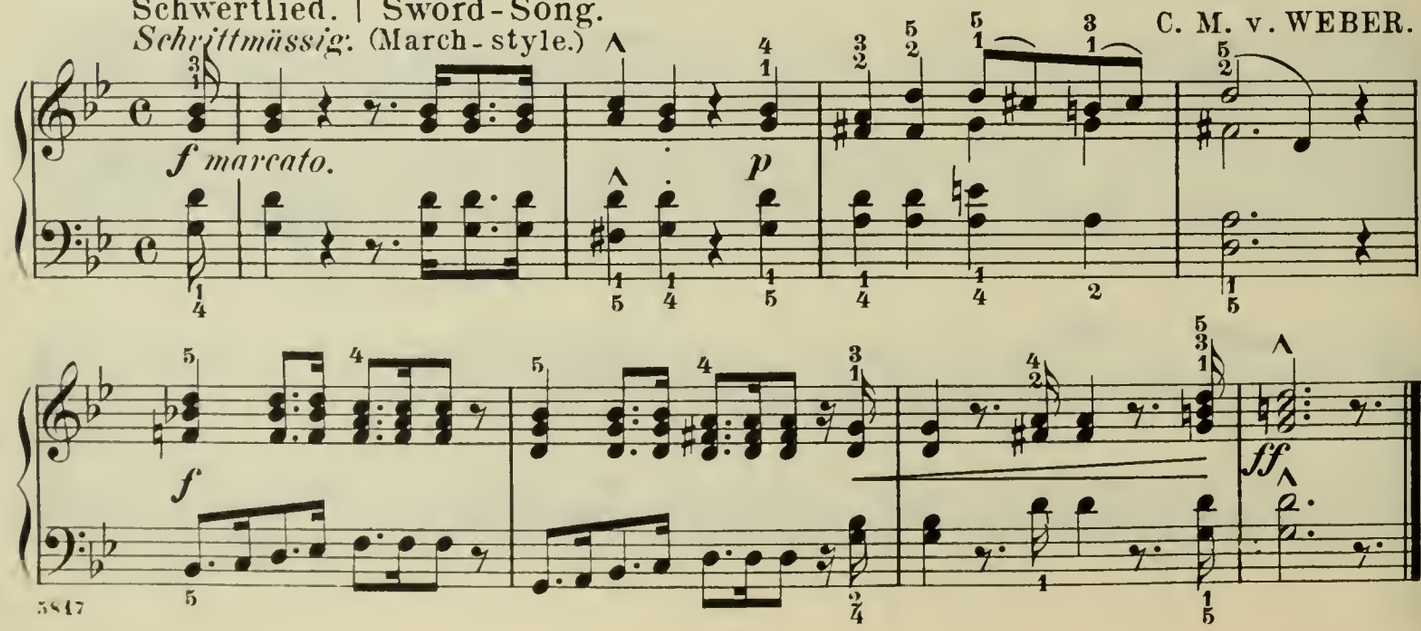
Praeludium. | Prelude.



Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.
G moll. G minor.

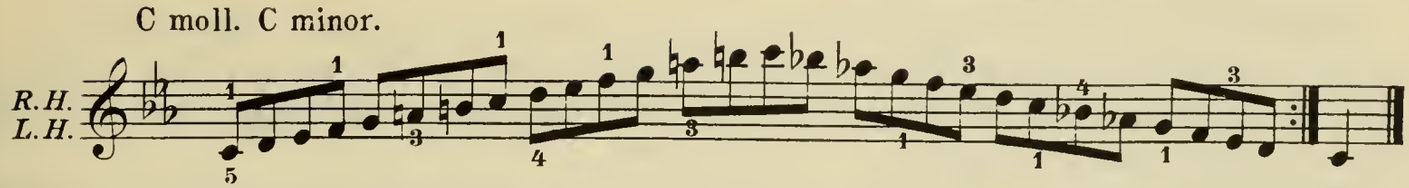


Schwertlied. | Sword-Song.
Schrittmässig. (March-style.) C. M. v. WEBER.

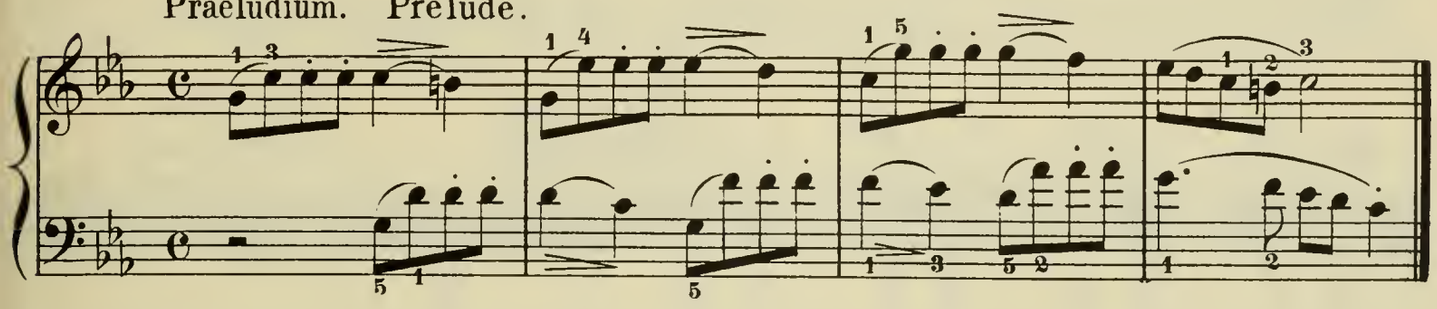


Uebung. Wiederholung 16 mal.

C moll. C minor.



Praeludium. Prelude.



Es ist früher bemerkt worden, dass man aus der Vorzeichnung eines Musikstückes die Tonart desselben ersehen könne; dabei ist jedoch Durtonart und verwandte Molltonart zu unterscheiden, zu welchem Zwecke man Anfänger auf die letzte unterste Bassnote des ganzen Stückes zu verweisen pflegt. Diese Manier ist zwar einfach, aber nicht immer zuverlässig, da manche Compositionen in einer andern Tonart als der des Anfanges schliessen; eine andere leichtfassliche Art ist das Aufsuchen des Grundakkordes, also die

Bildung des Dreiklanges.

Der Dur-Dreiklang besteht aus Grundton, grosser Terz und Quinte, der Moll-Dreiklang aus Grundton, kleiner Terz und Quinte.

(Siehe Seite 290.)

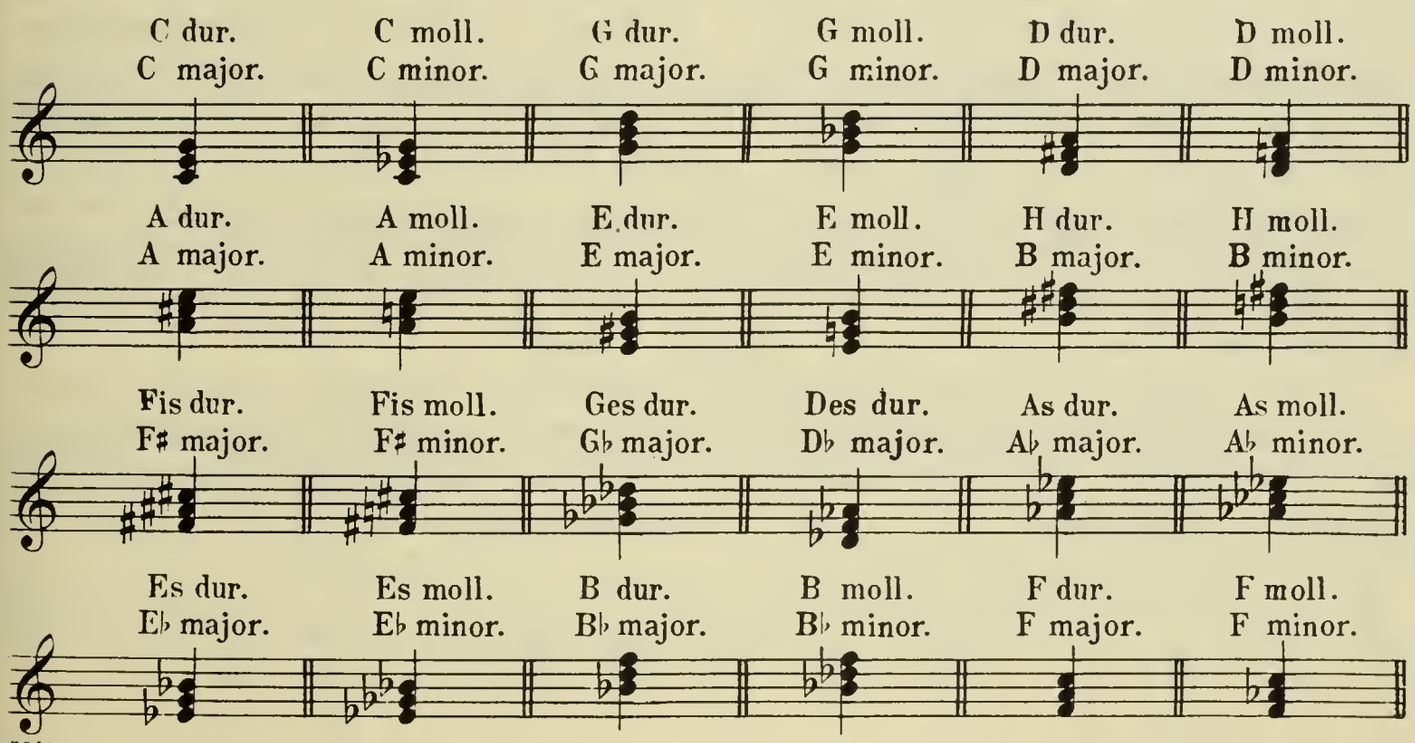
Exercise. To be repeated sixteen times.

It has been pointed out that the scale or key of a composition may be known from the prefixed marks or signature. But we must discriminate between a major scale (mode or key) and its relative minor. This may be done by looking for the last and lowest bass note of the whole piece. Yet, as music frequently begins in one key and ends in another, it would be better for the pupil to learn

The formation of the "common chord."

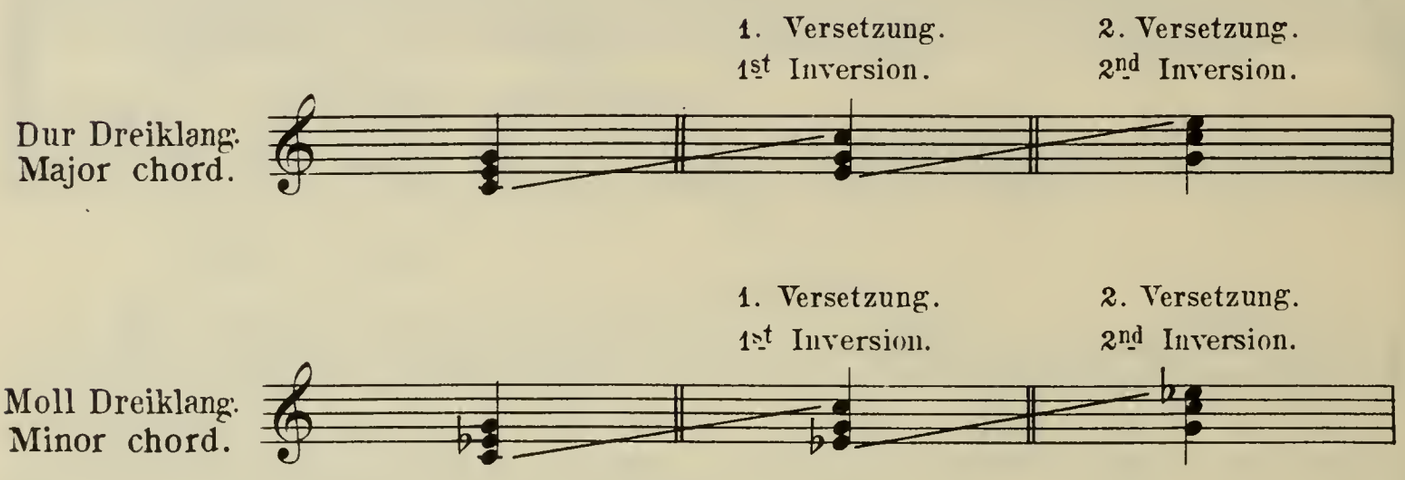
The major common chord consists of the tonic, the major third and the fifth; and the minor common chord, of the tonic, the minor third and the fifth.

(See page 290.)



All diese Dreiklänge haben noch zwei andere Lagen; man kann sie nämlich zweimal versetzen, wenn man den untersten Ton wegnimmt und eine Oktave höher stellt, zum Beispiel:

All these chords have two other positions, which are formed by placing either of the under tones, one octave higher. Thus: —



Sämmtliche Dreiklänge mit ihren Versetzungen müssen dem Schüler geläufig werden, und er hat sie (ohne Noten) auf der Klaviatur zu suchen und anzuschlagen, und zur grösseren Uebung zu Hause niederzuschreiben, bis Fehler nicht mehr vorkommen.

Wir wollen nun diesen Grundakkord zur Bestimmung der Tonart eines Stückes gebrauchen. Der „Walzer" Seite 137 hat ein ♯ zur Vorzeichnung und kann demnach aus G dur oder E moll gehen; der Akkord im Bass *g - h - d* ist der Dreiklang von G dur, also ist die Tonart G dur. — Die „Letzte Rose" Seite 137 hat ein ♭ zur Vorzeichnung und kann demnach in F dur oder D moll stehen; der Akkord im Bass *f - a - c* ergiebt die Tonart F dur. — In der „Sonatine" Seite 138 ist nichts vorgezeichnet, also die Tonart entweder C dur oder A moll; im ersten Takt finden wir die Töne *c - e - g*, also den Dreiklang von C dur.

In dieser Weise hat der Schüler die Tonart aller zu spielenden Stücke anzugeben und vorher stets die betreffende Tonleiter mehrmals zu spielen. (Siehe Seite 290.)

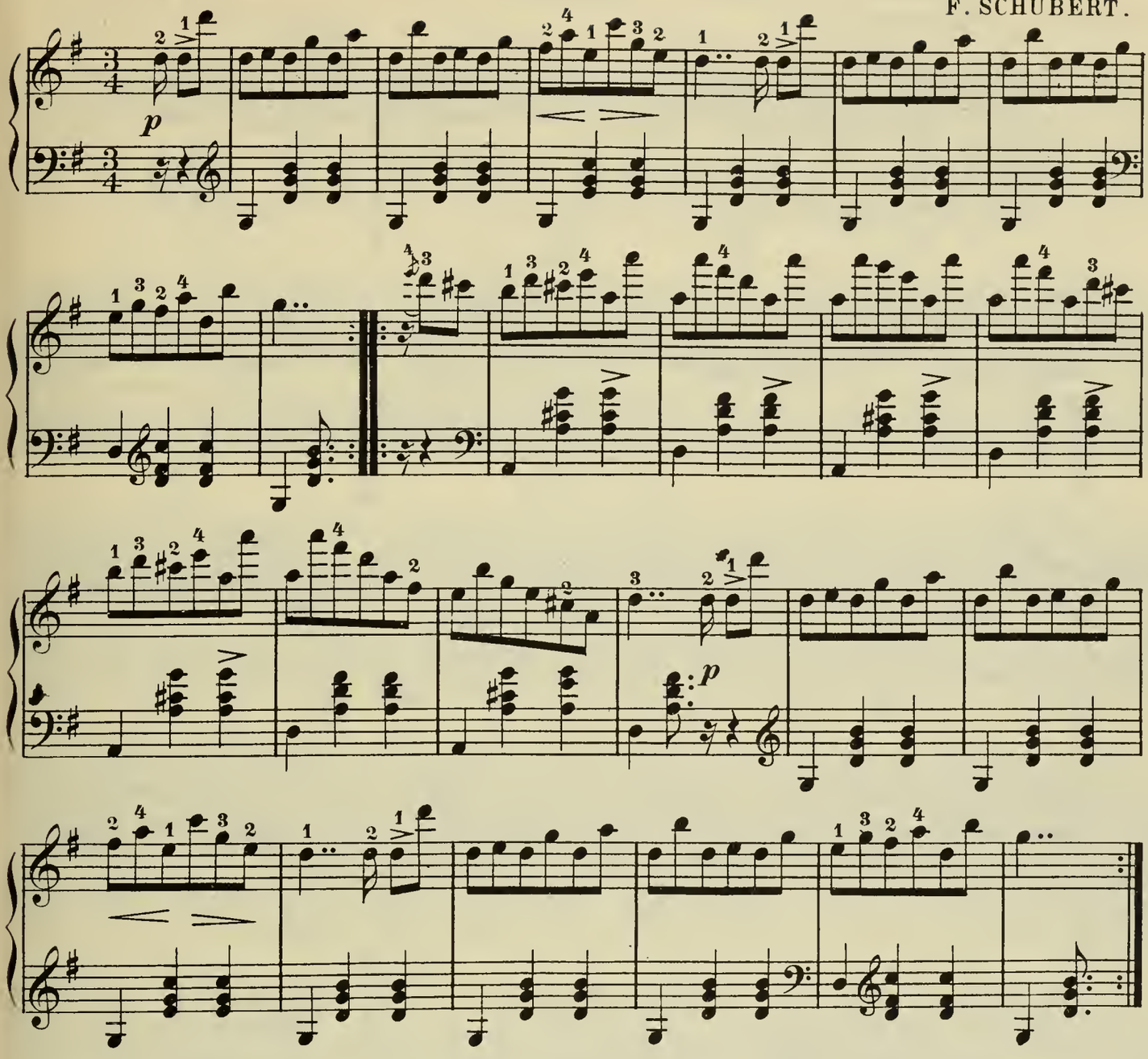
The pupil must become familiar with all these chords, and their inversions; and find them out on the keyboard without referring to the printed notes. It is a very good exercise to write them down.

We will now use this chord to determine the key of a piece of music. The "Waltz" on page 137 has ♯ prefixed; hence it may be regarded as in the key of G major or E minor. But the first chord is the chord of G major; hence the key is G major. "The last rose" on page 137 has ♭♭ prefixed, hence it may be in the key of F major or D minor. In the bass we have *f, a* and *c*, which form the chord of F major. Hence the key is F major. In the following piece "Sonatine" there is no sign prefixed. The key is therefore either C major or A minor. The music begins with the notes *c, e* and *g*; or chord of C major. The key is consequently C major.

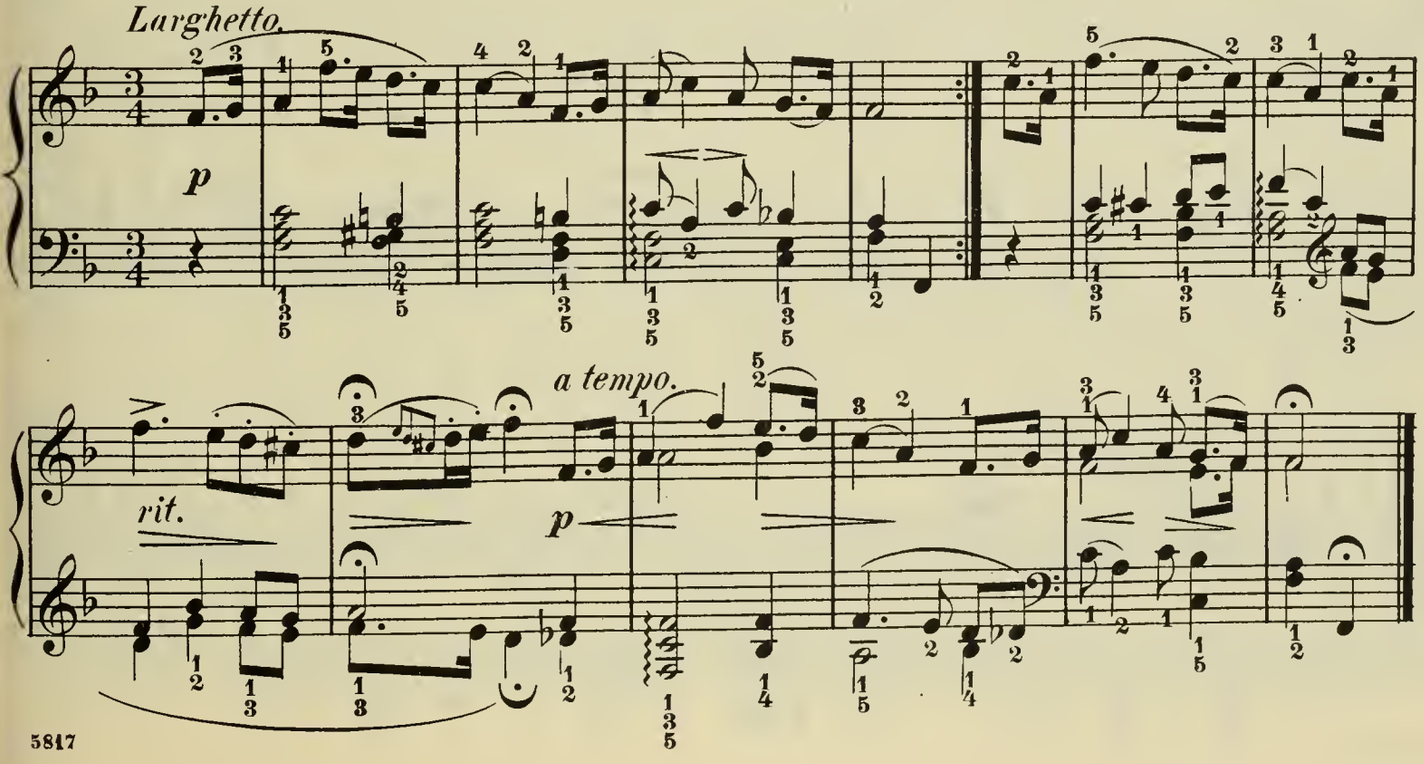
In this manner the pupil must find the key of all of his pieces; and before beginning them, play several times the scale on which they are formed. (See page 290.)

Walzer. | Waltz.

F. SCHUBERT.



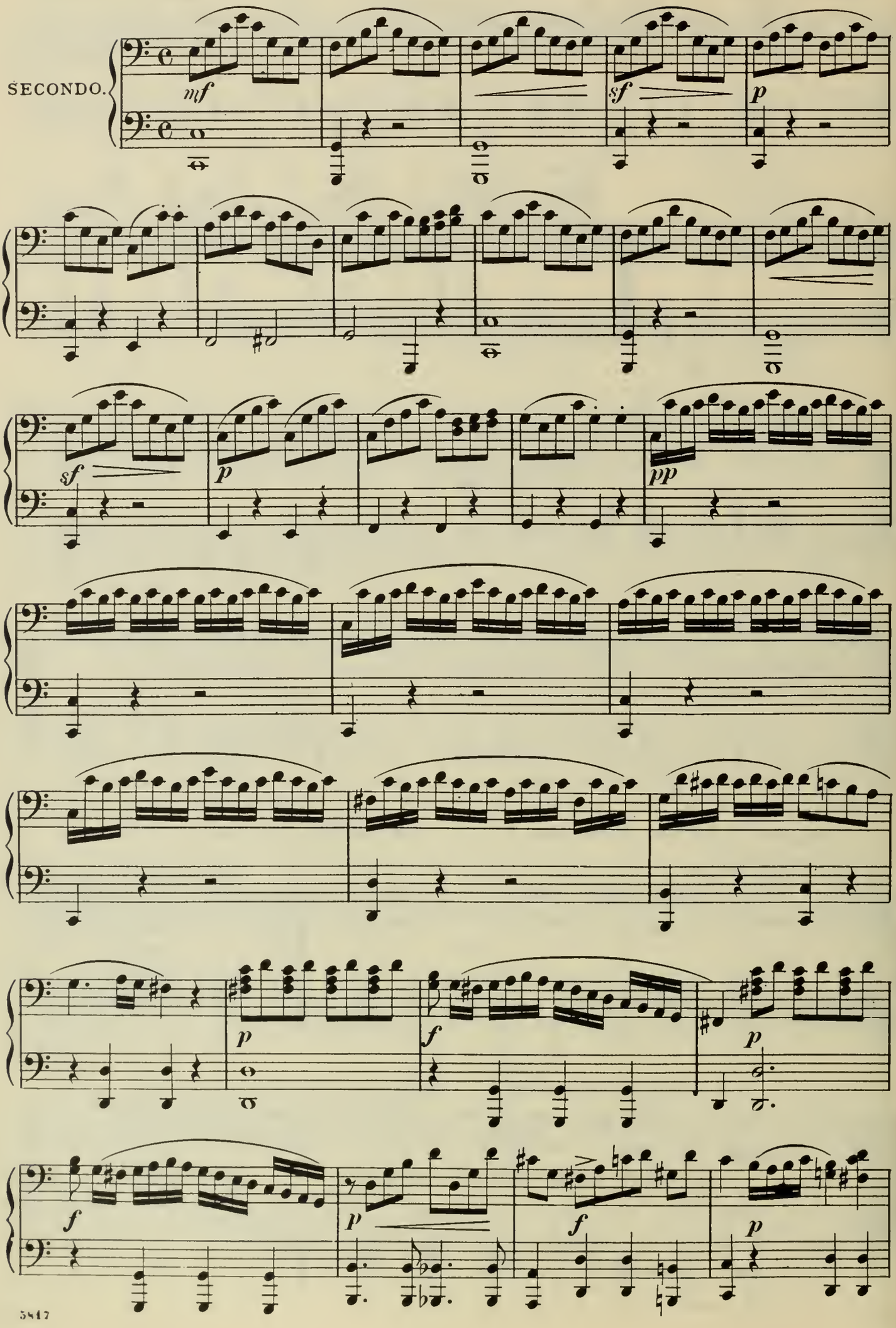
Irisches Volkslied. „Letzte Rose." | Irish melody. "The last rose of summer."



Sonatine zu 4 Händen. | Sonatina.

Moderato.

C. M. v. WEBER.

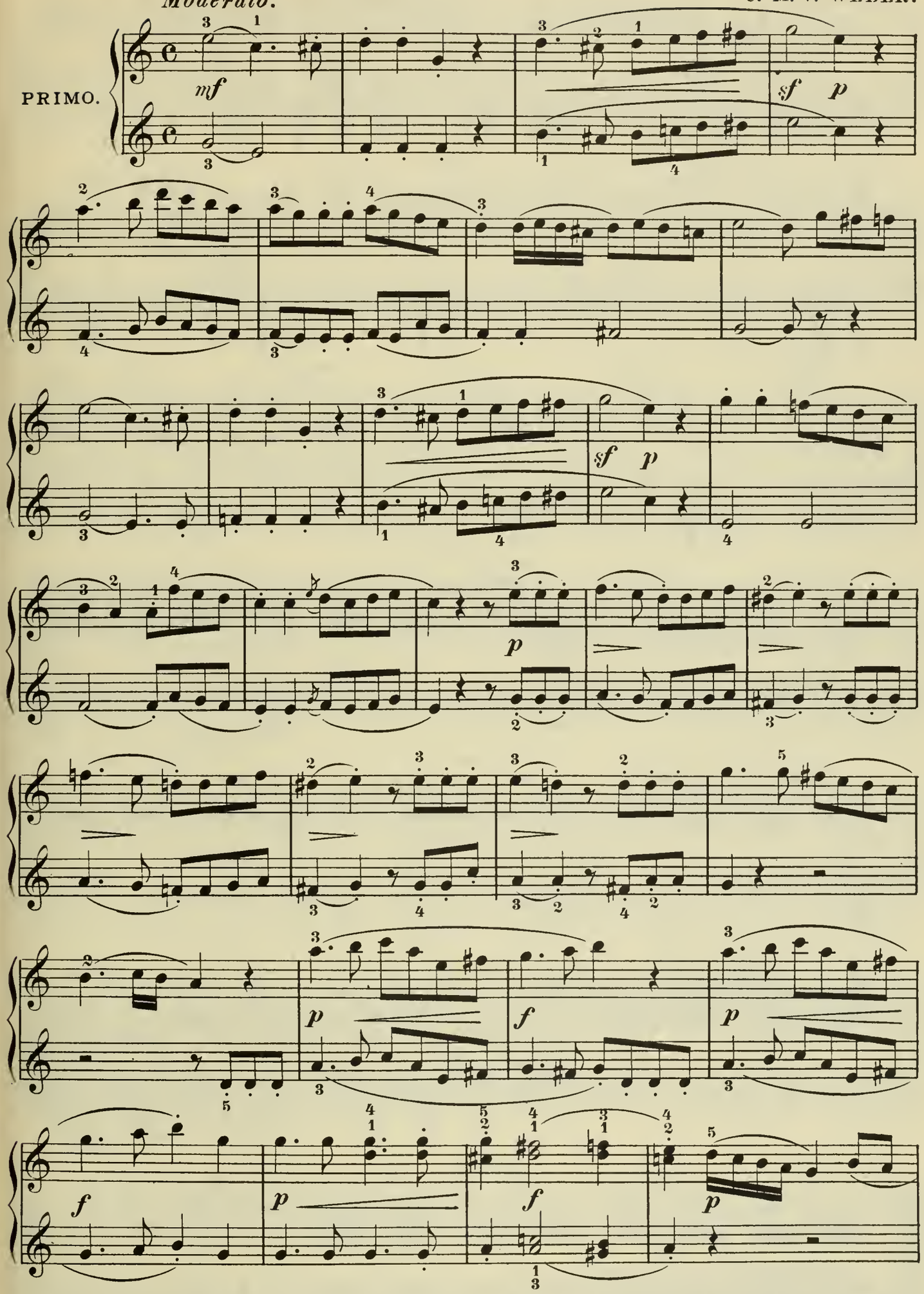


Sonatine*) zu 4 Händen. | Sonatina.*)

Moderato.

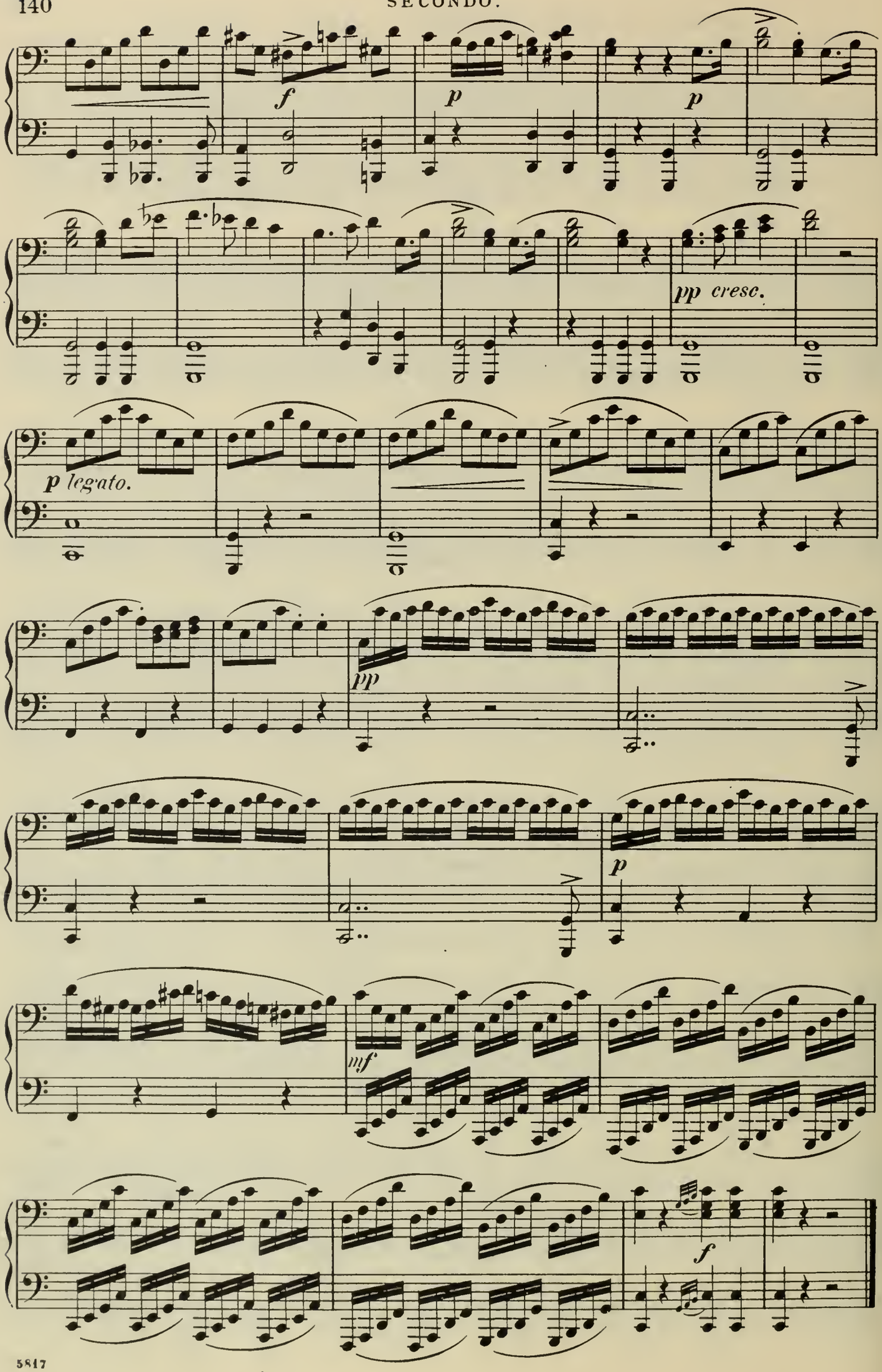
C. M. v. WEBER.

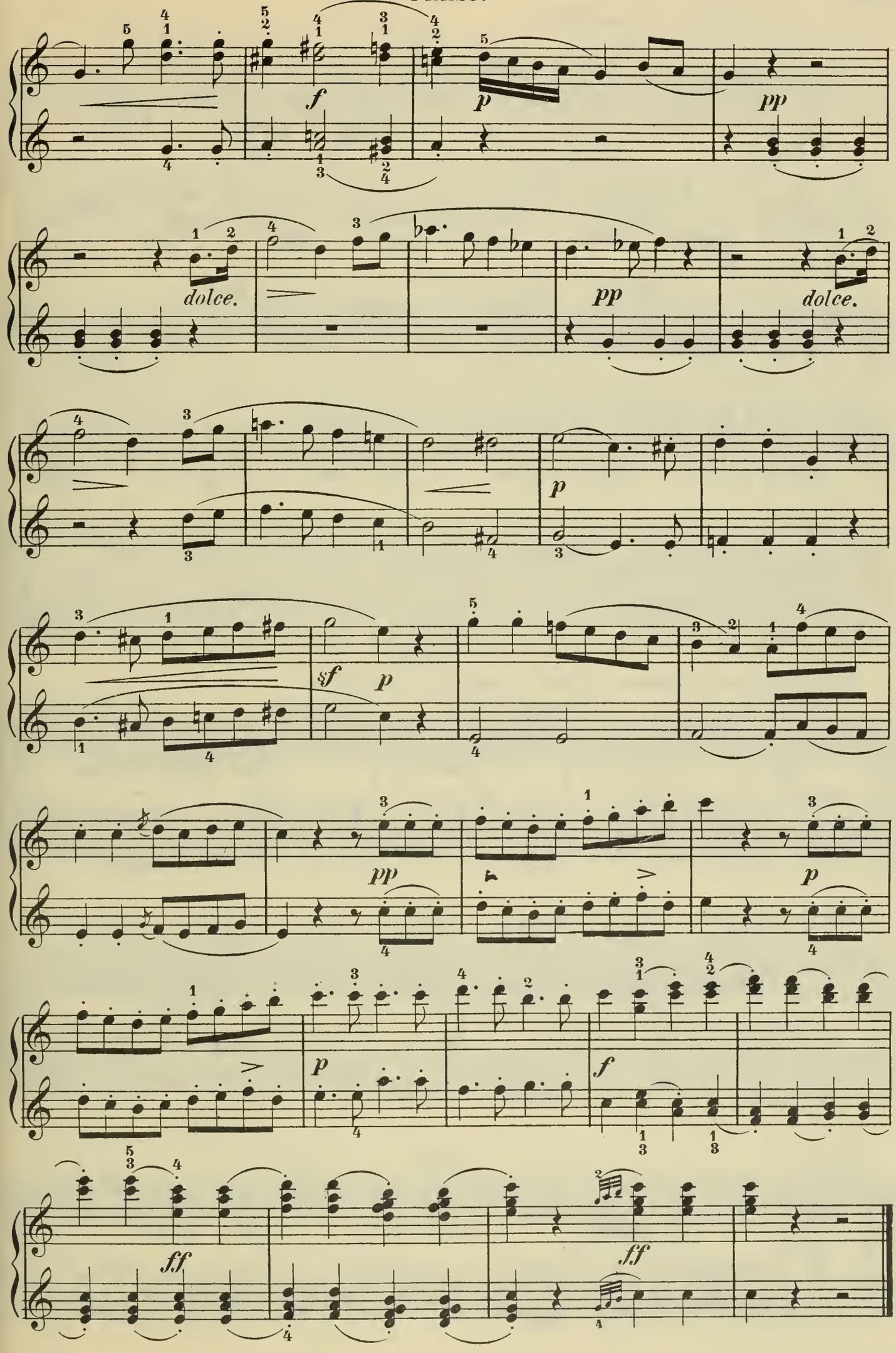
PRIMO.



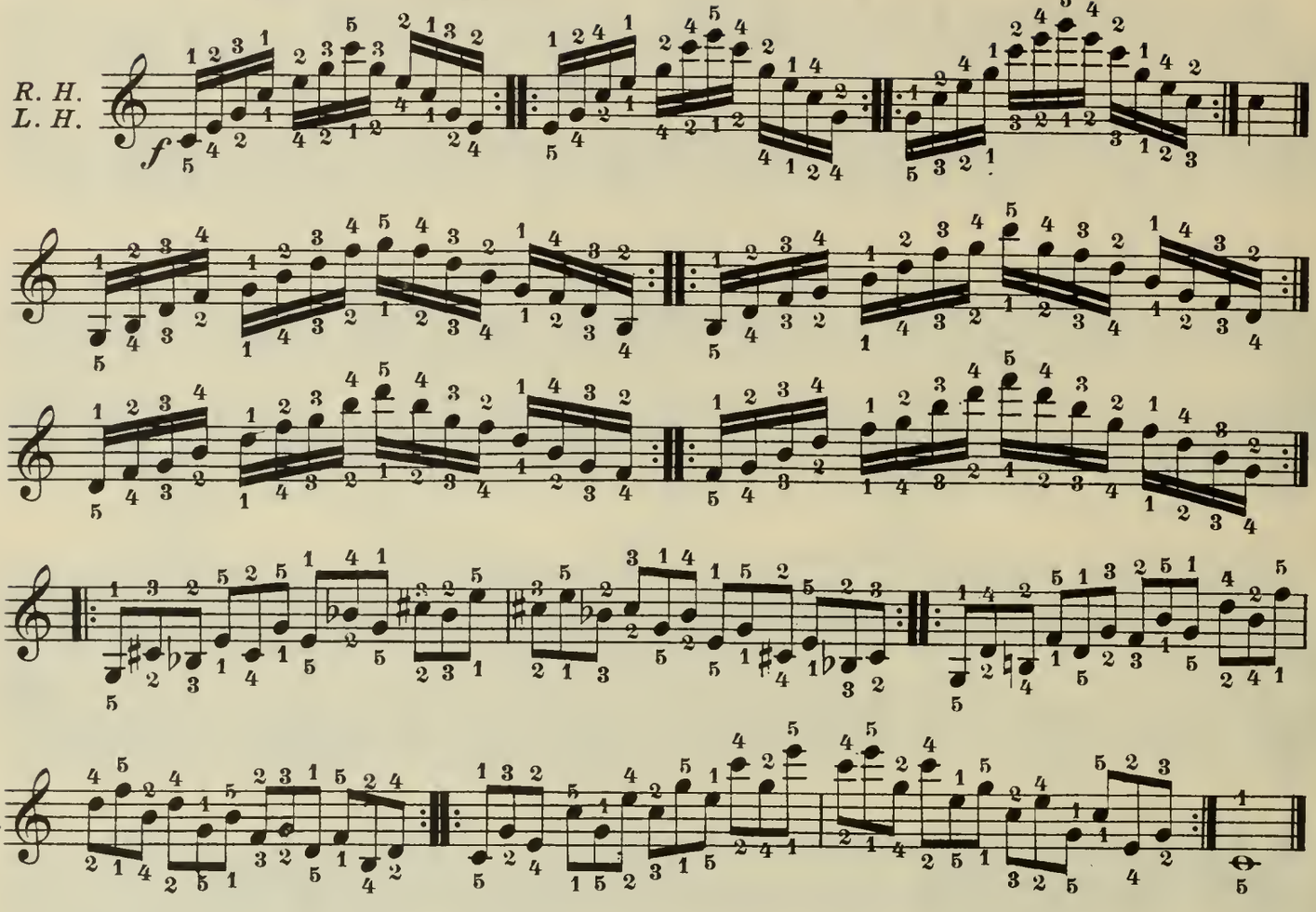
*) Sonate (von *sonare*, klingen) ist ein Tonstück von 1-4 Sätzen. Sonatine heisst „Kleine Sonate."

*) *A Sonata is a composition consisting from one to four movements. A Sonatina is a short Sonata.*

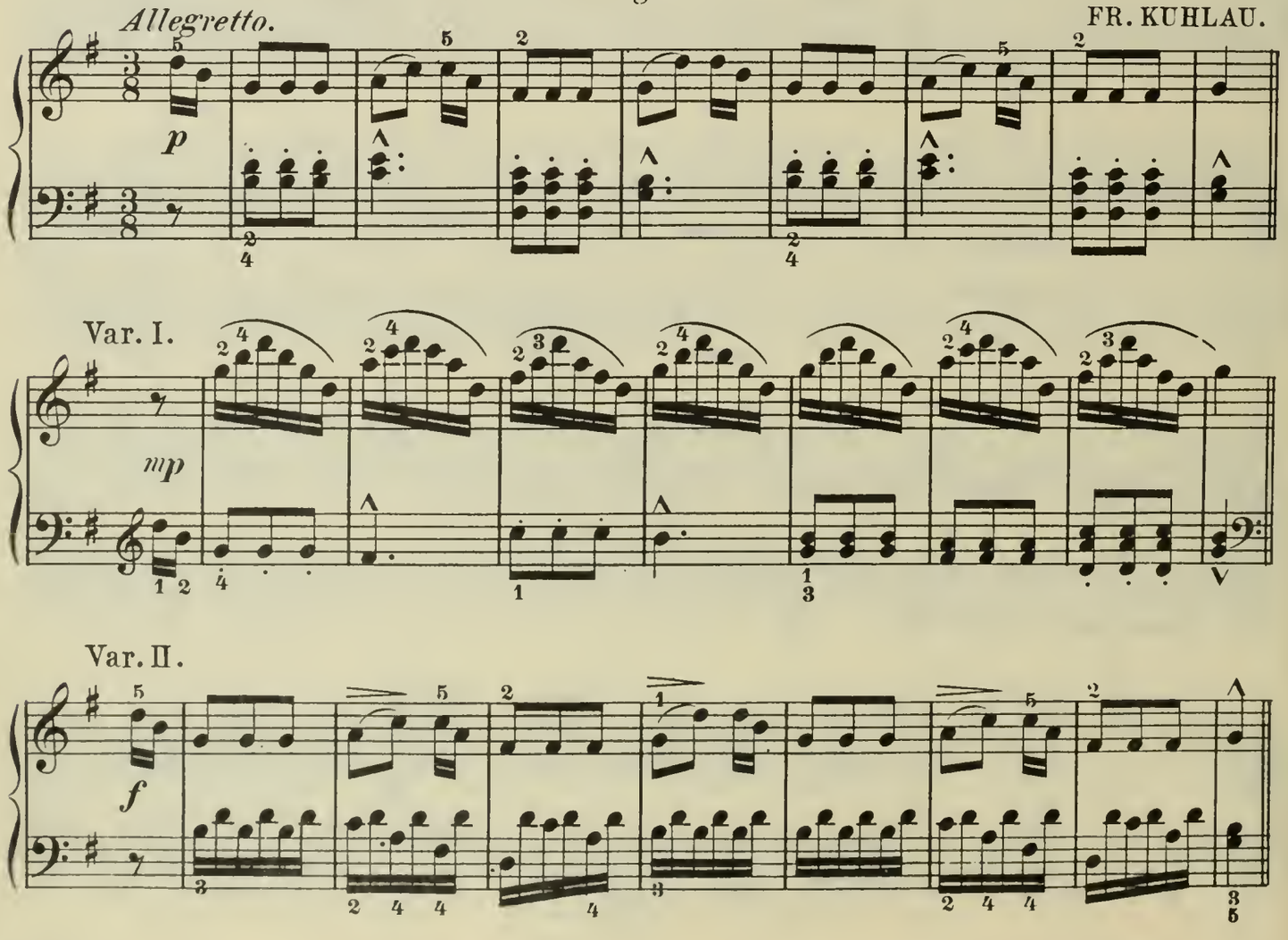

f
p
p
pp cresc.
p legato.
pp
p
mf
f


f
p
pp
dolce.
pp
dolce.
p
sf
p
pp
p
p
f
ff
ff

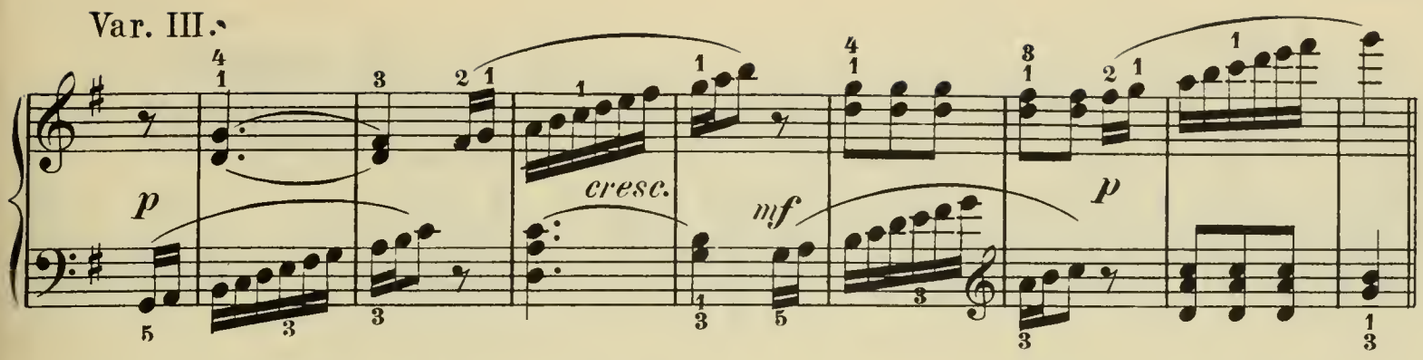
Arpeggien. | Arpeggios.



Volkslied mit Variationen. | Folk - song with variations.



Var. III.



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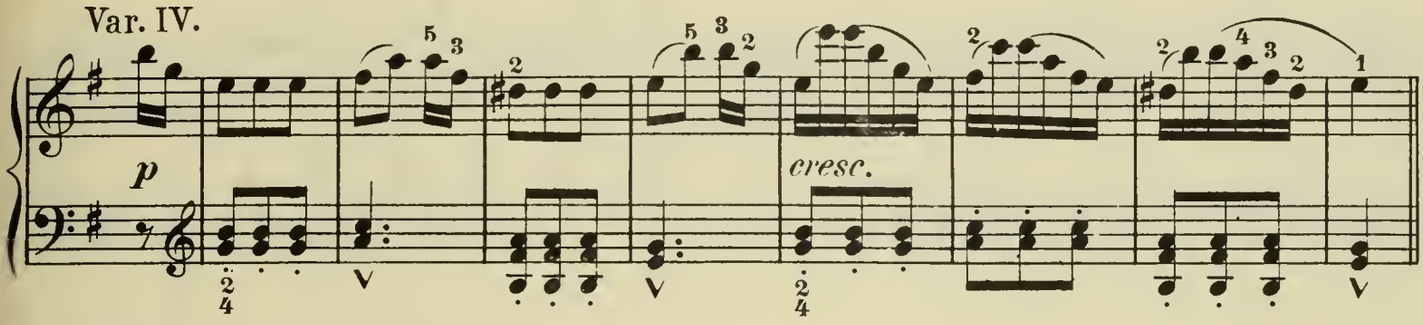

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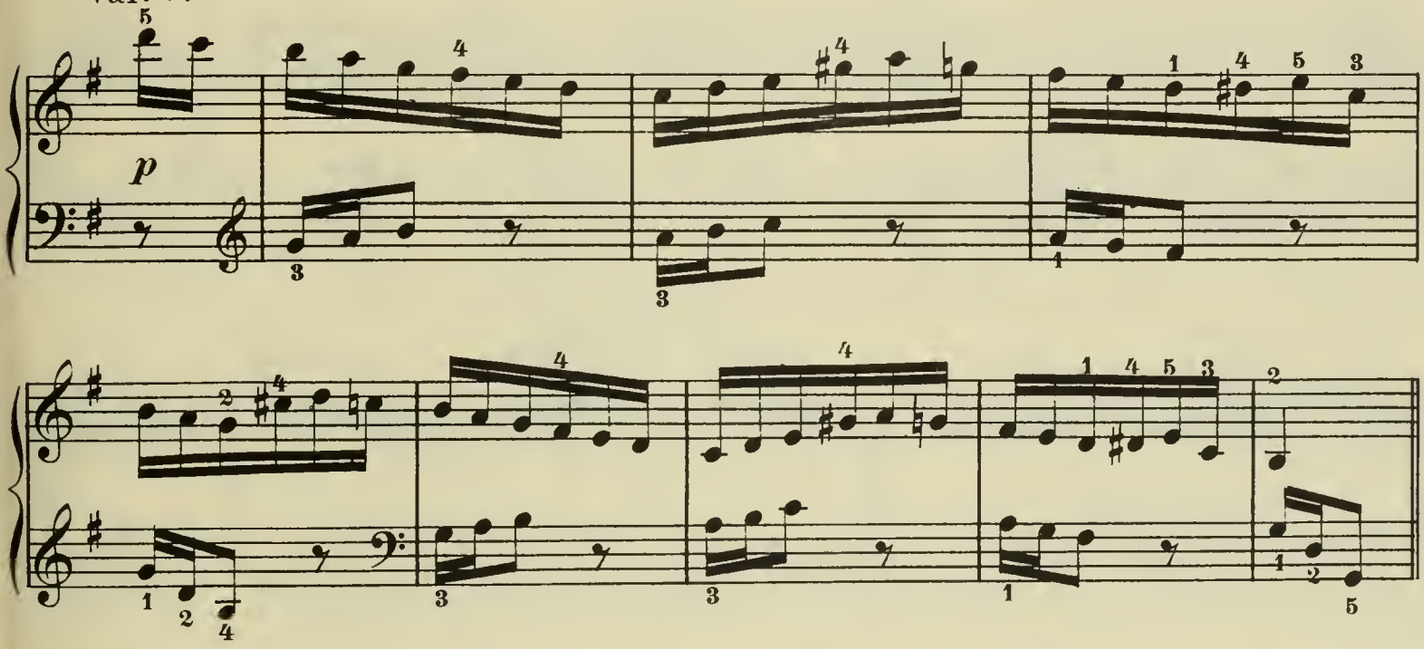

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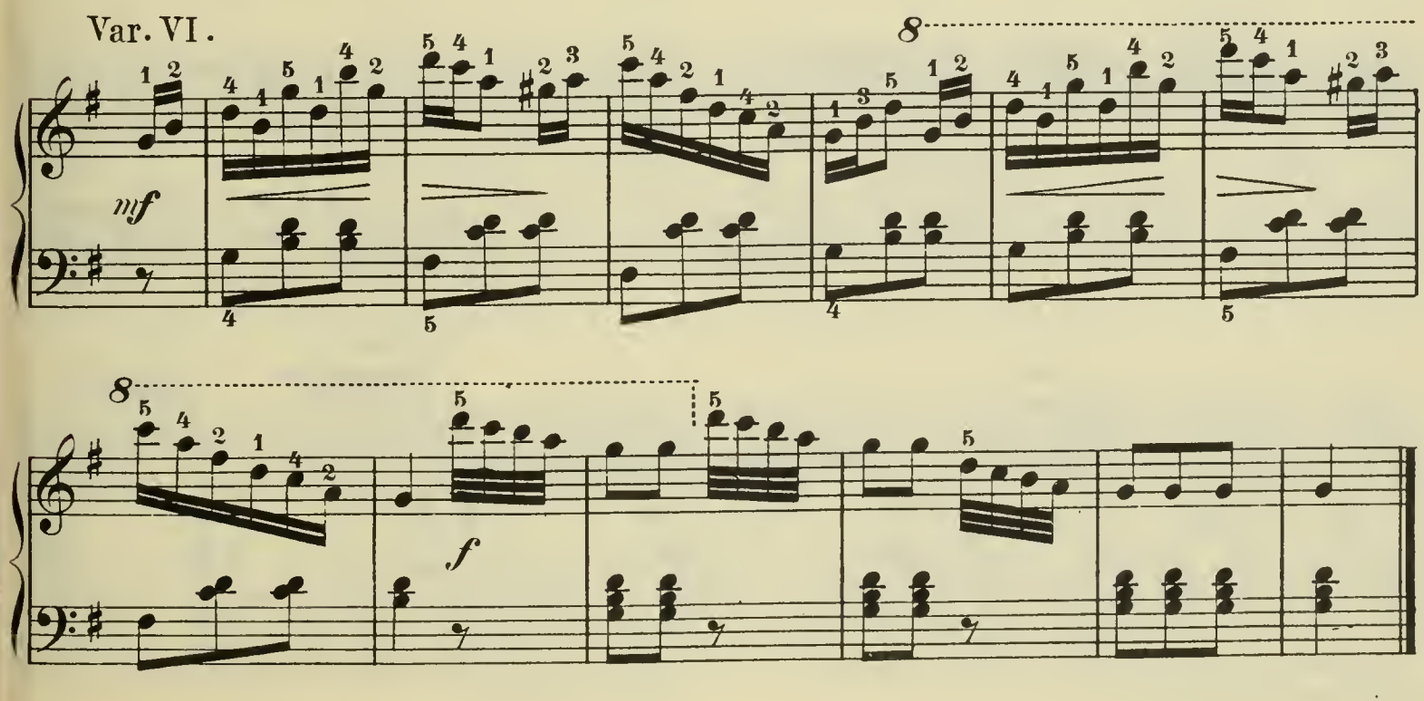
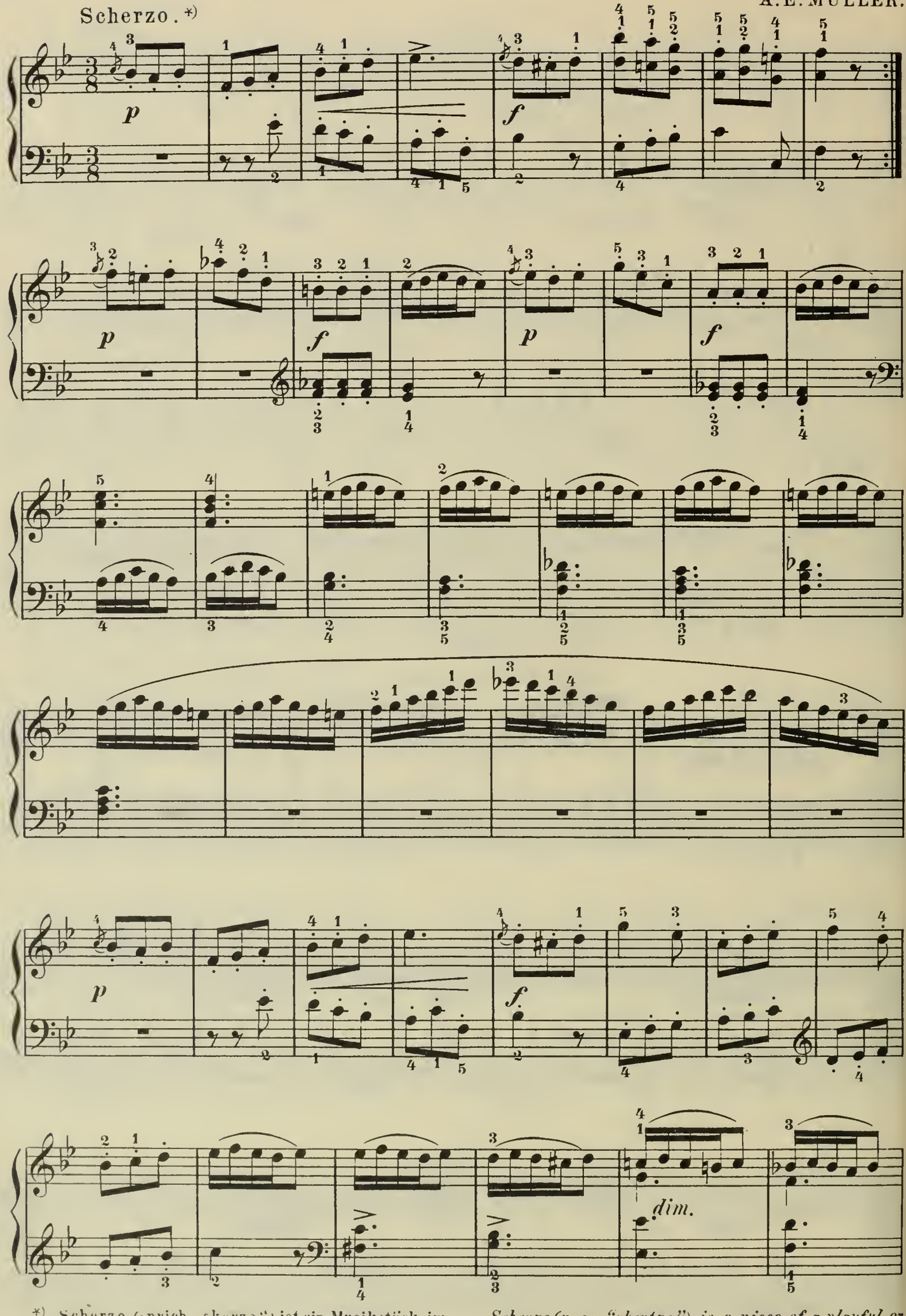


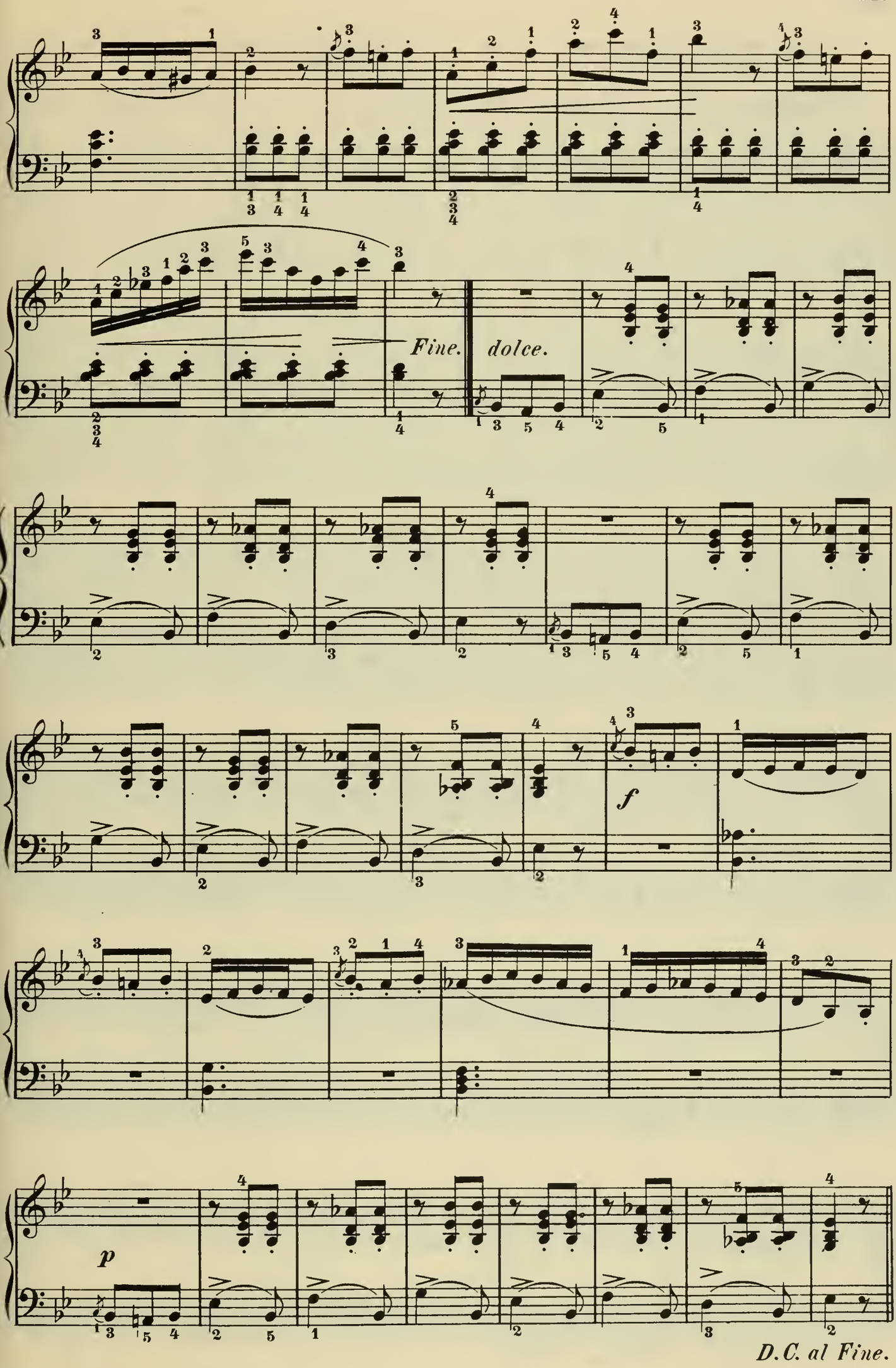
A.E.MÜLLER.

Scherzo. *)



*) Scherzo (sprich „skerzo") ist ein Musikstück im scherzhaften Character.

Scherzo (pron: "skertzo") is a piece of a playful or humorous character.

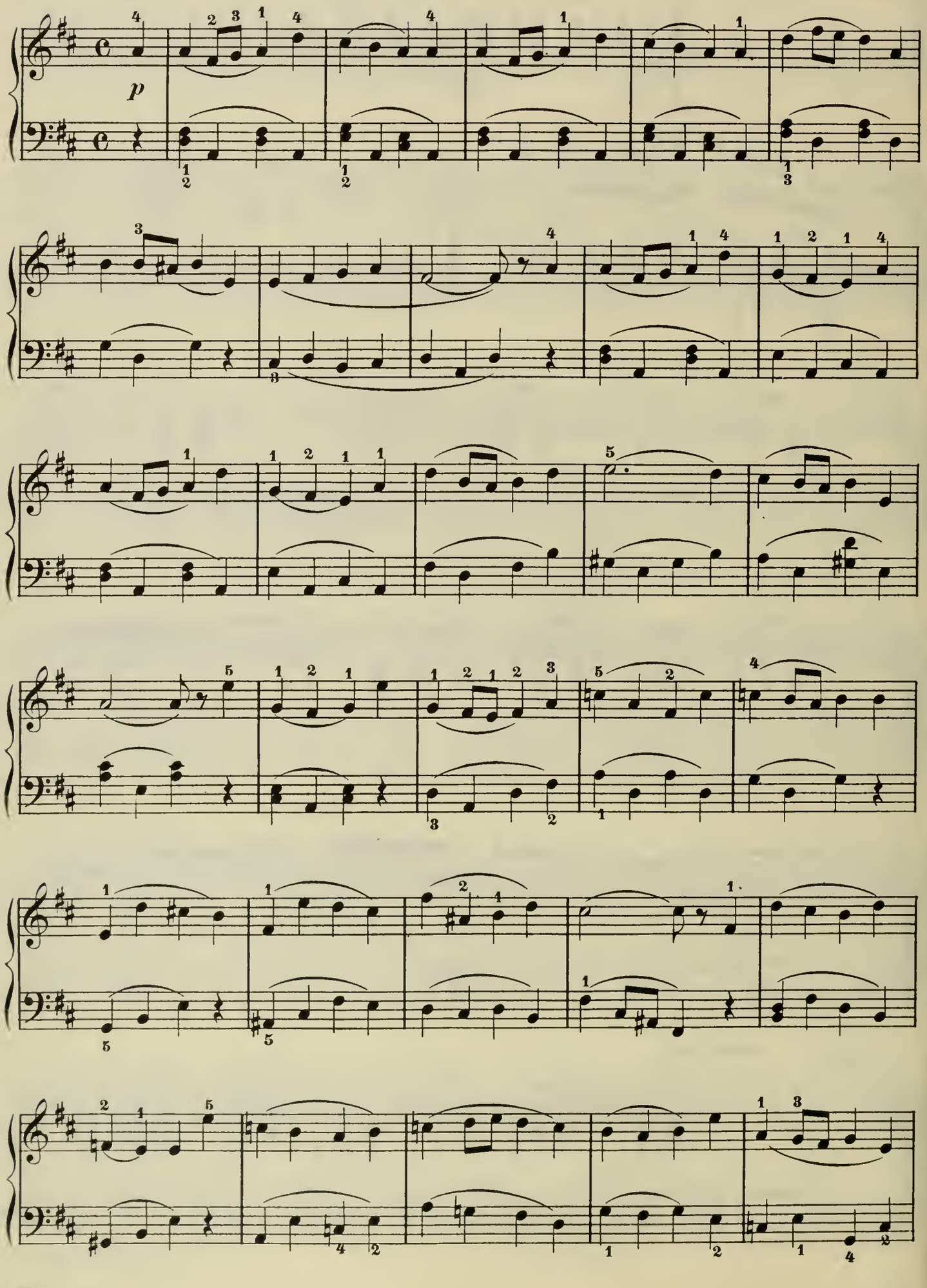

Fine.
dolce.
f
p
D.C. al Fine.

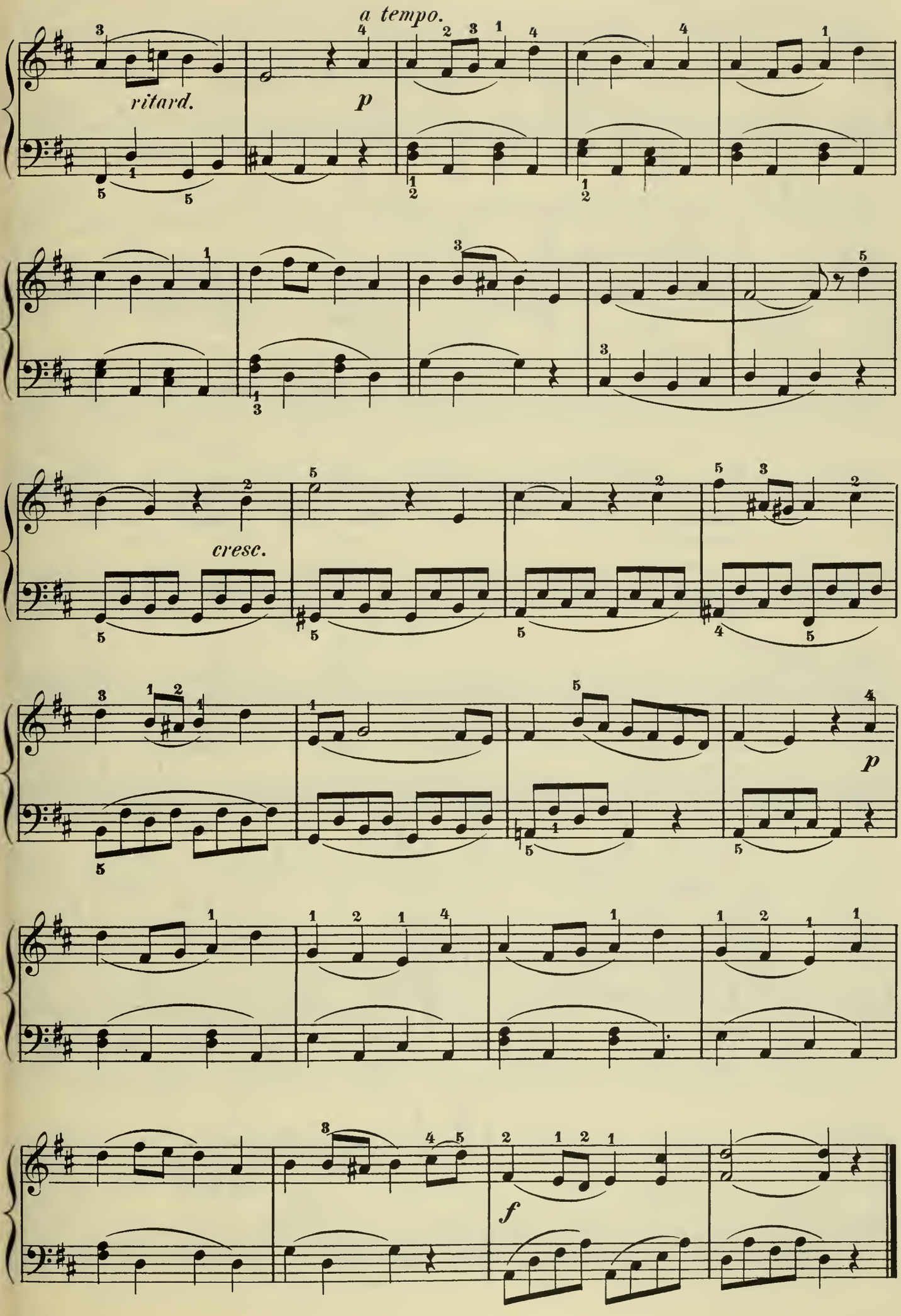
Arie aus der Pfingstcantate: „Mein gläubiges Herz."

| Air from the Whitsuntide Cantata: "My faithful heart."

Andantino.

J. S. BACH.




a tempo.
ritard.
p
cresc.
p
f

2 Sonatinen. Nº 1.

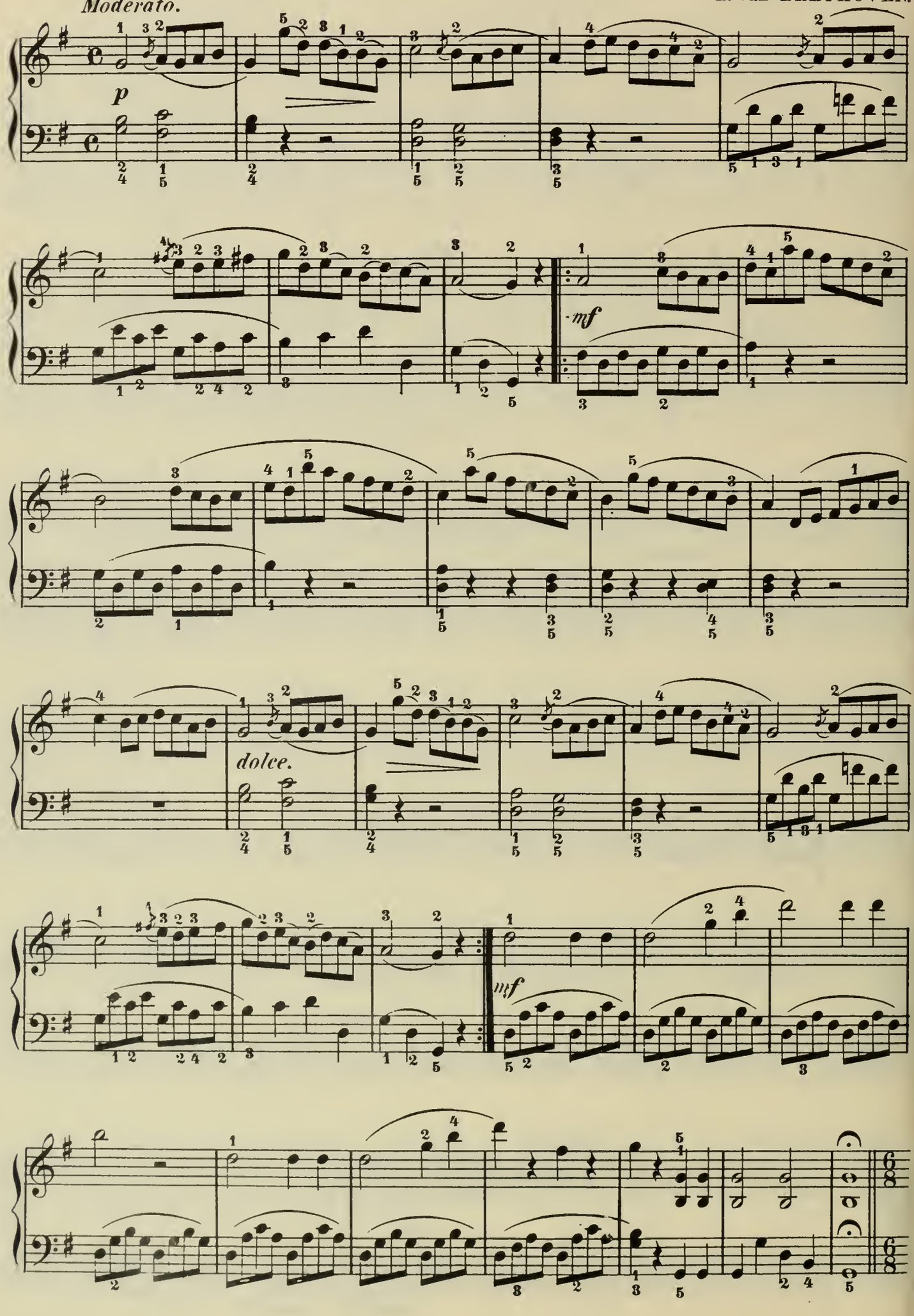
(Siehe Seite 191.)

Two short Sonatas. Nº 1.

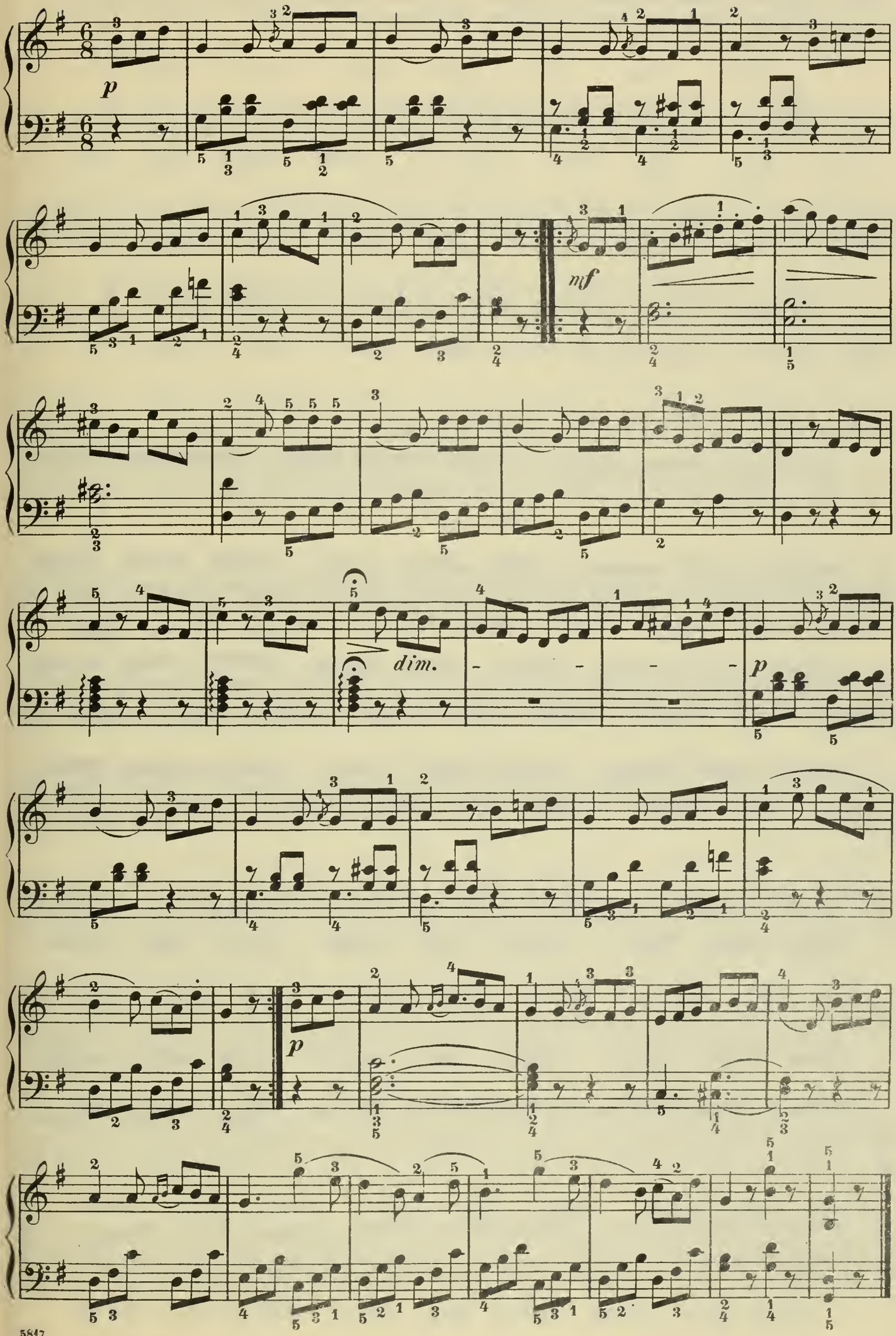
(See page 191.)

L. van BEETHOVEN.

Moderato.



Romanze.

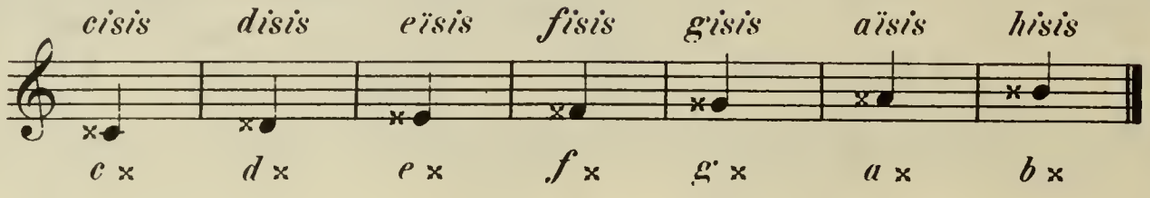


Doppelte Versetzungszeichen.

Das Doppelkreuz (×) erhöht die Note um die zwei nächsten Tasten aufwärts; dem Namen der Note werden die Buchstaben isis angehängt.

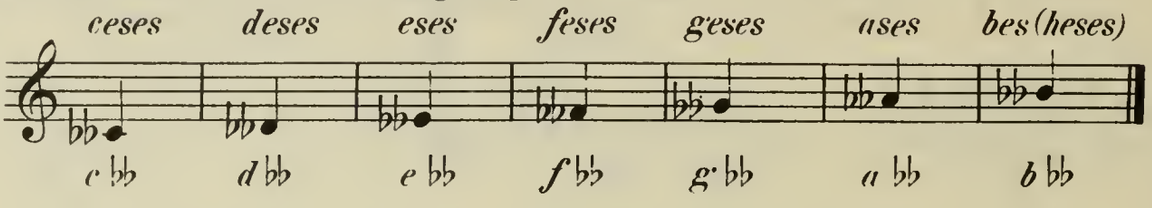
Double sharps and flats.

The double sharp raises a note two semitones.



Das Doppelbe (𝄫) erniedrigt um zwei Tasten; dem Namen der Note wird eses angehängt.

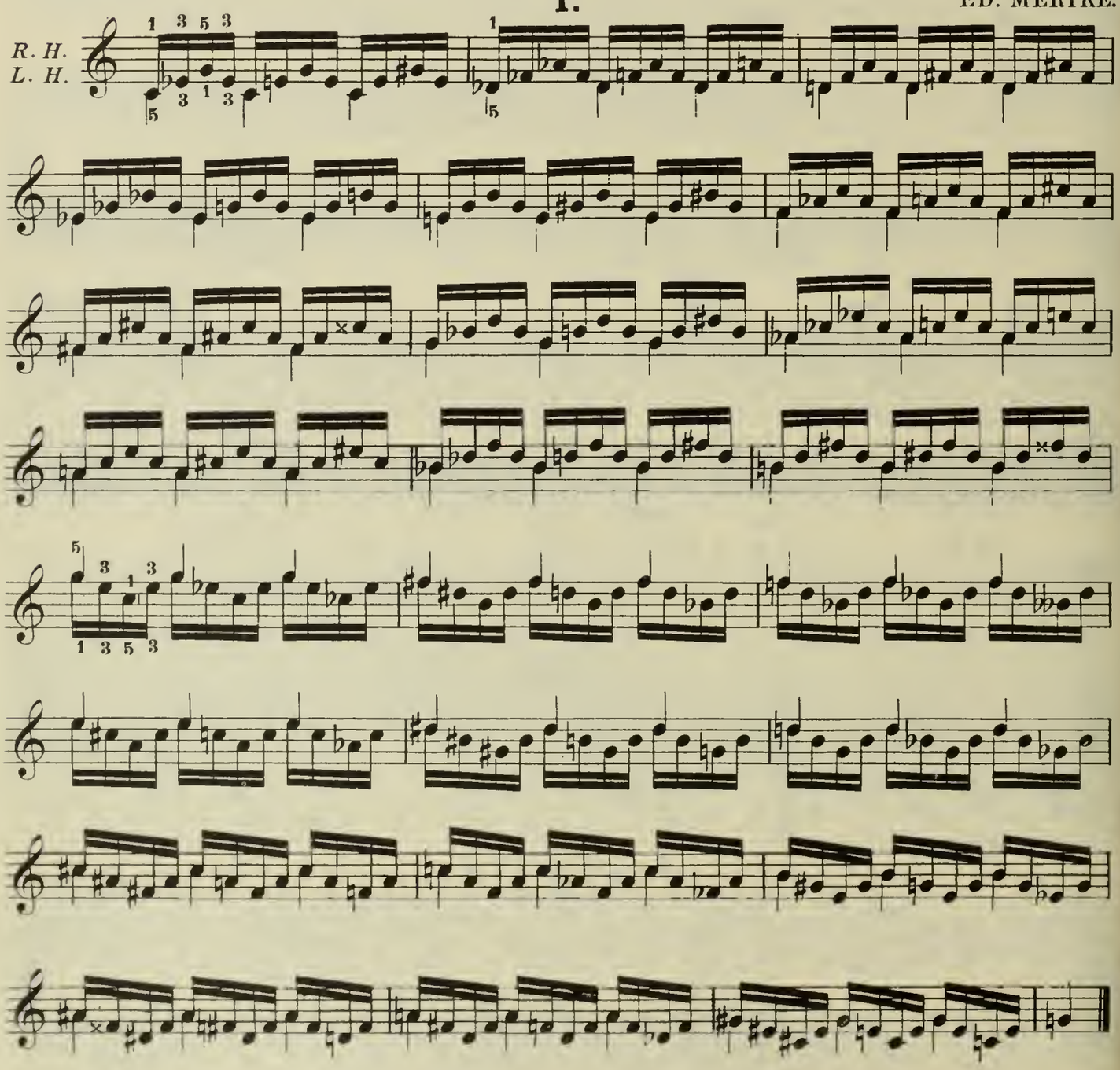
The double flat depresses a note two semitones.



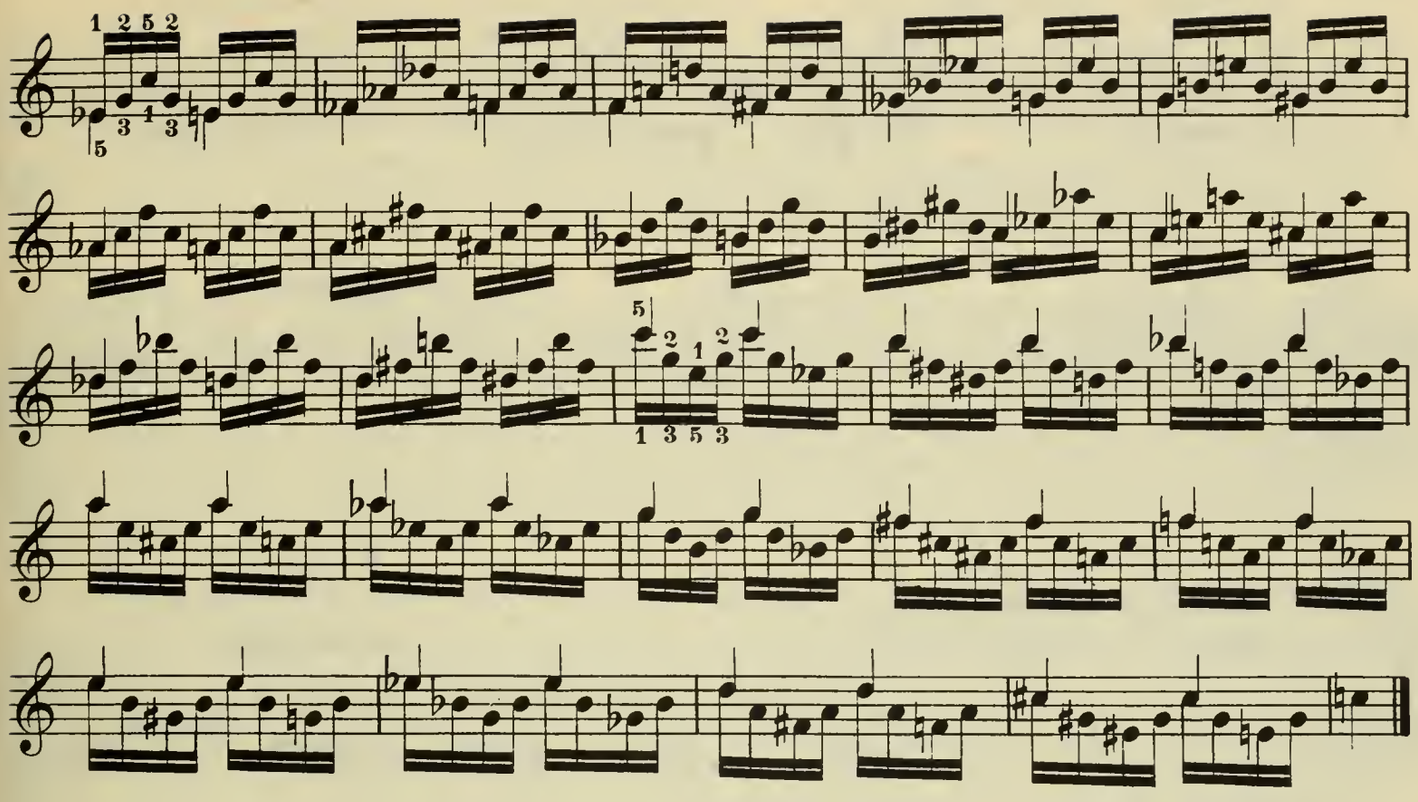
Akkord-Studien. | Chord-studies.

I.

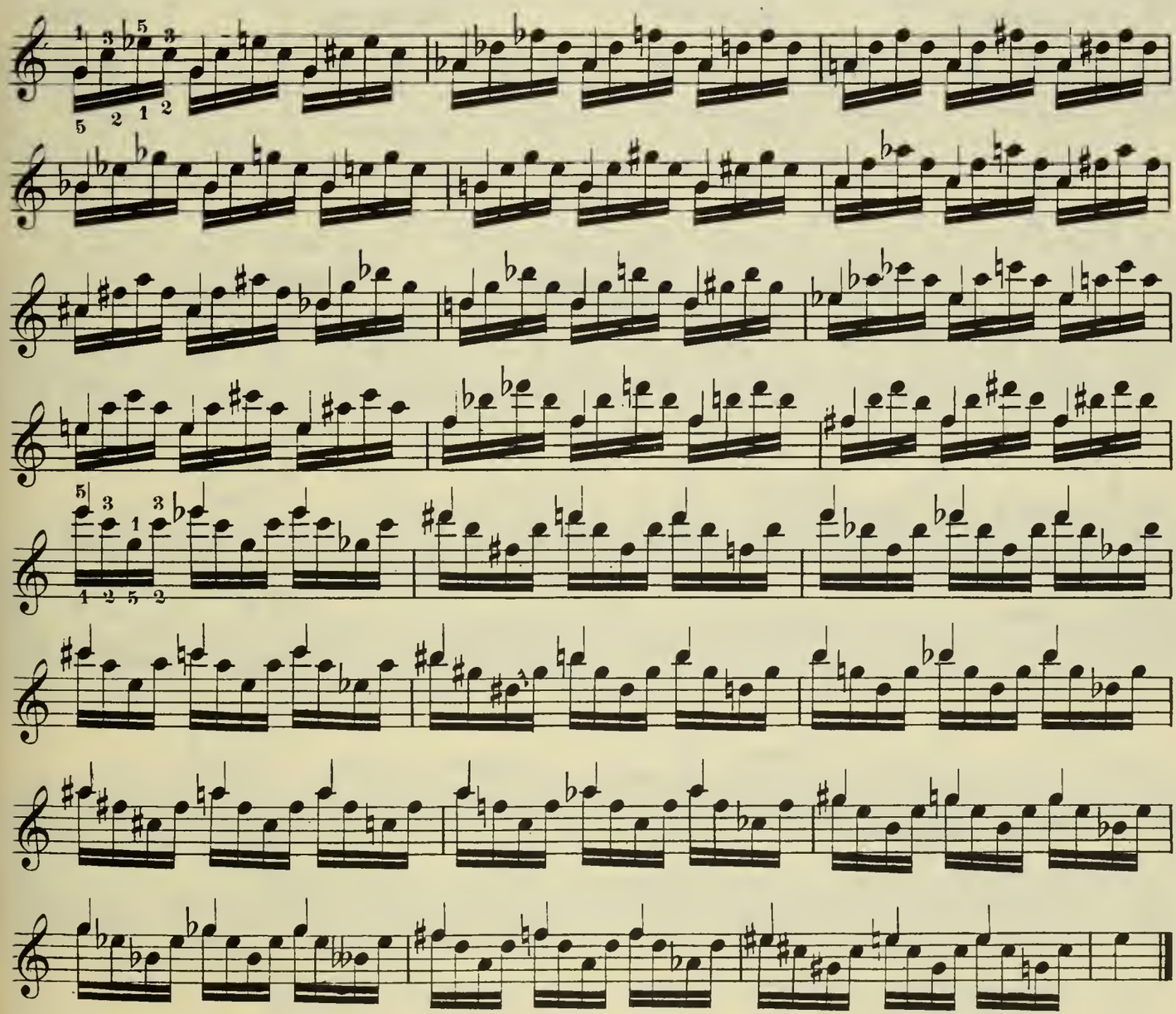
ED. MERTKE.



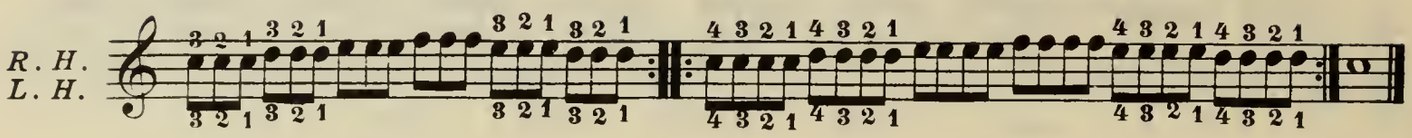
II.



III.

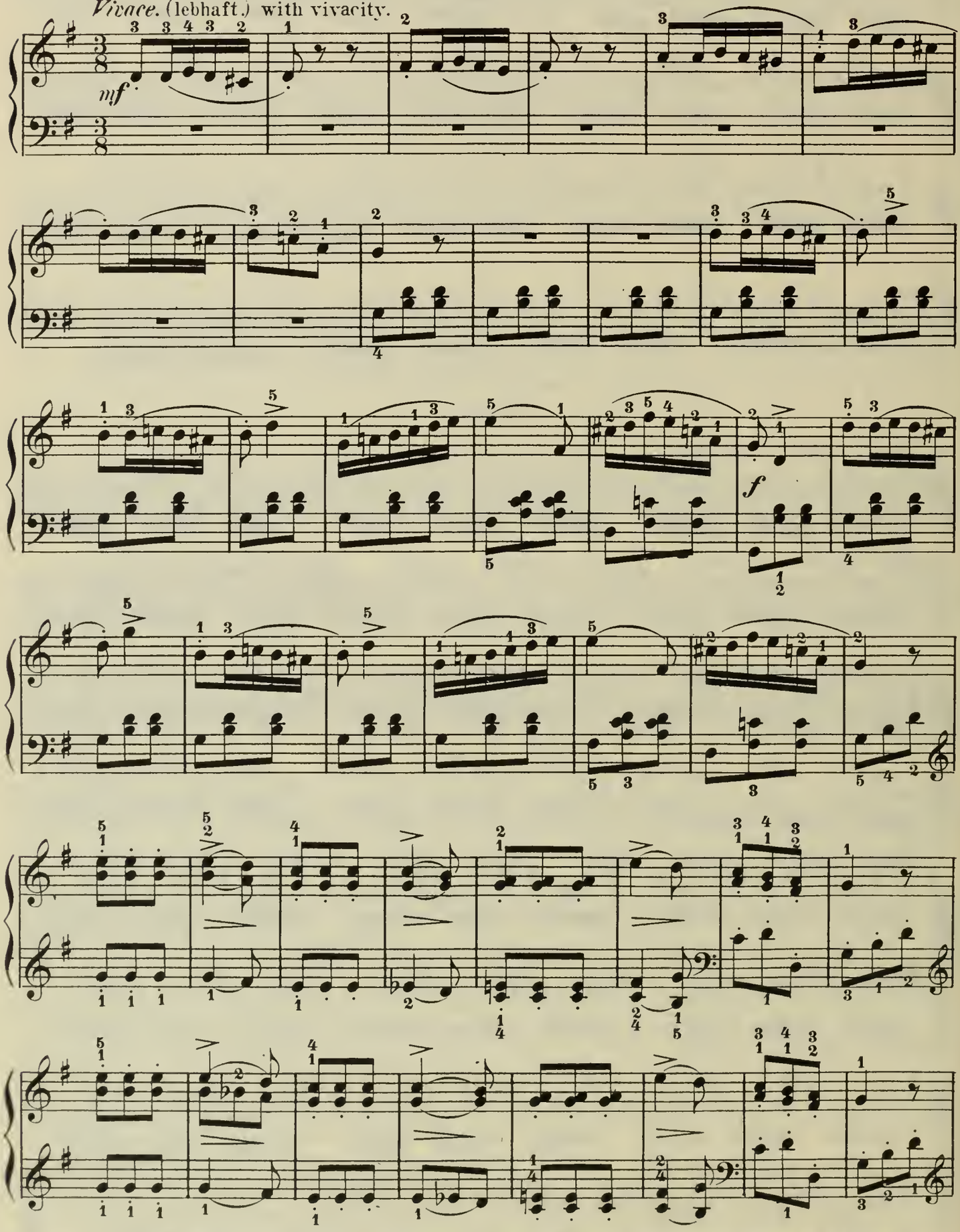


Uebung. Wiederholung 8 mal. | Exercise. To be repeated eight times.



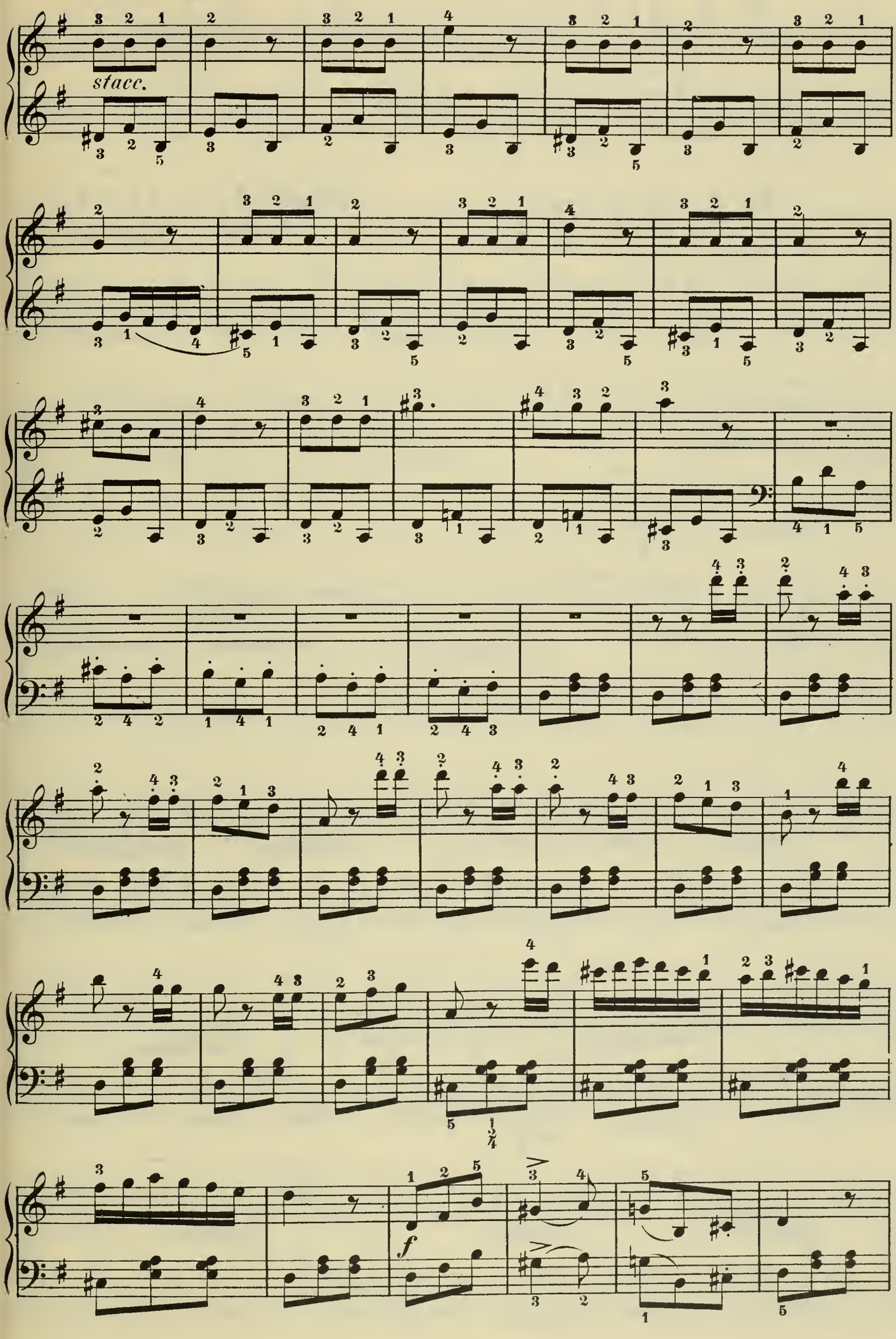
Rondo*) über Melodien aus Rossini's „Barbier von Sevilla."

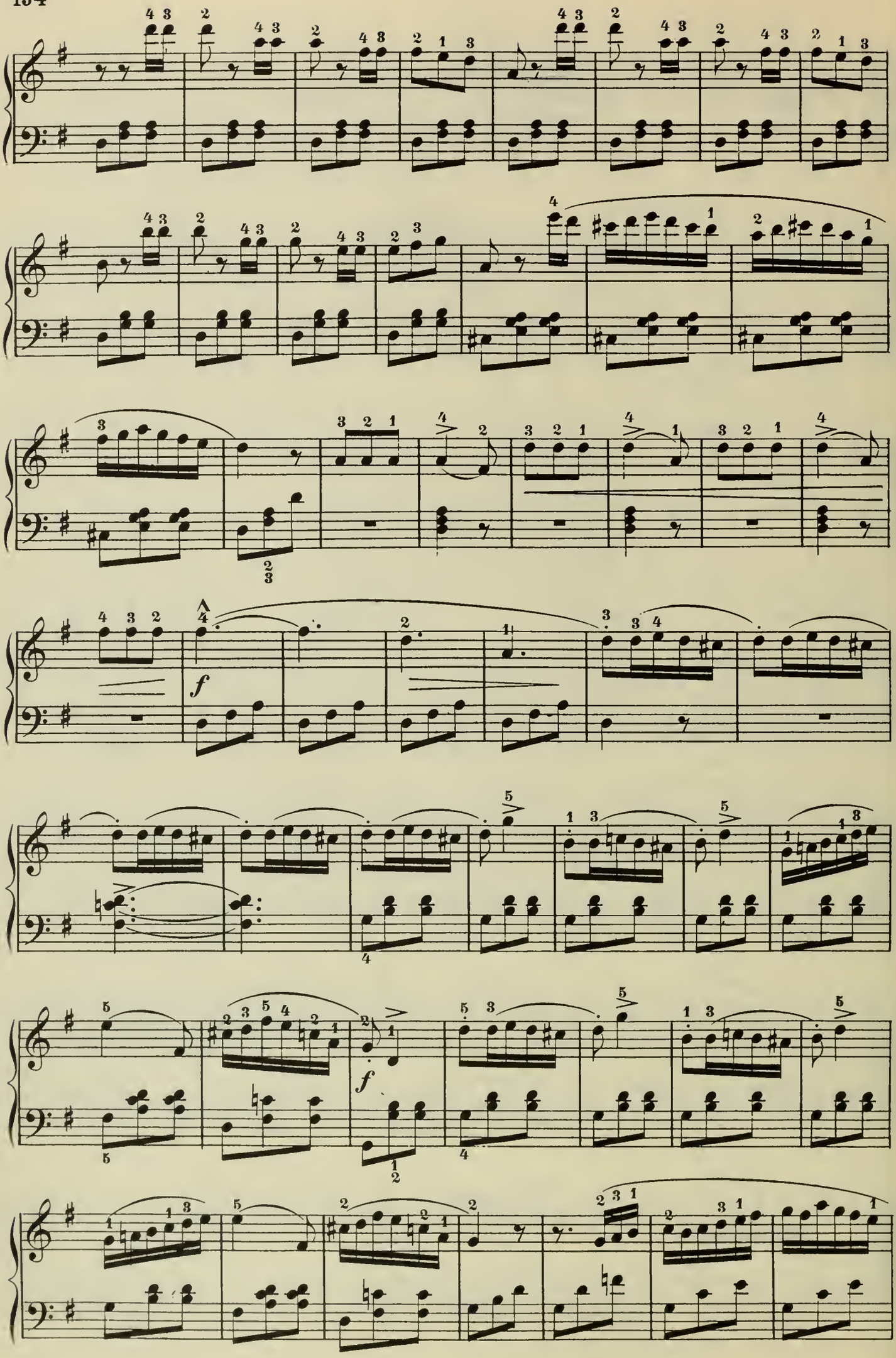
Vivace. (lebhaft.) with vivacity.

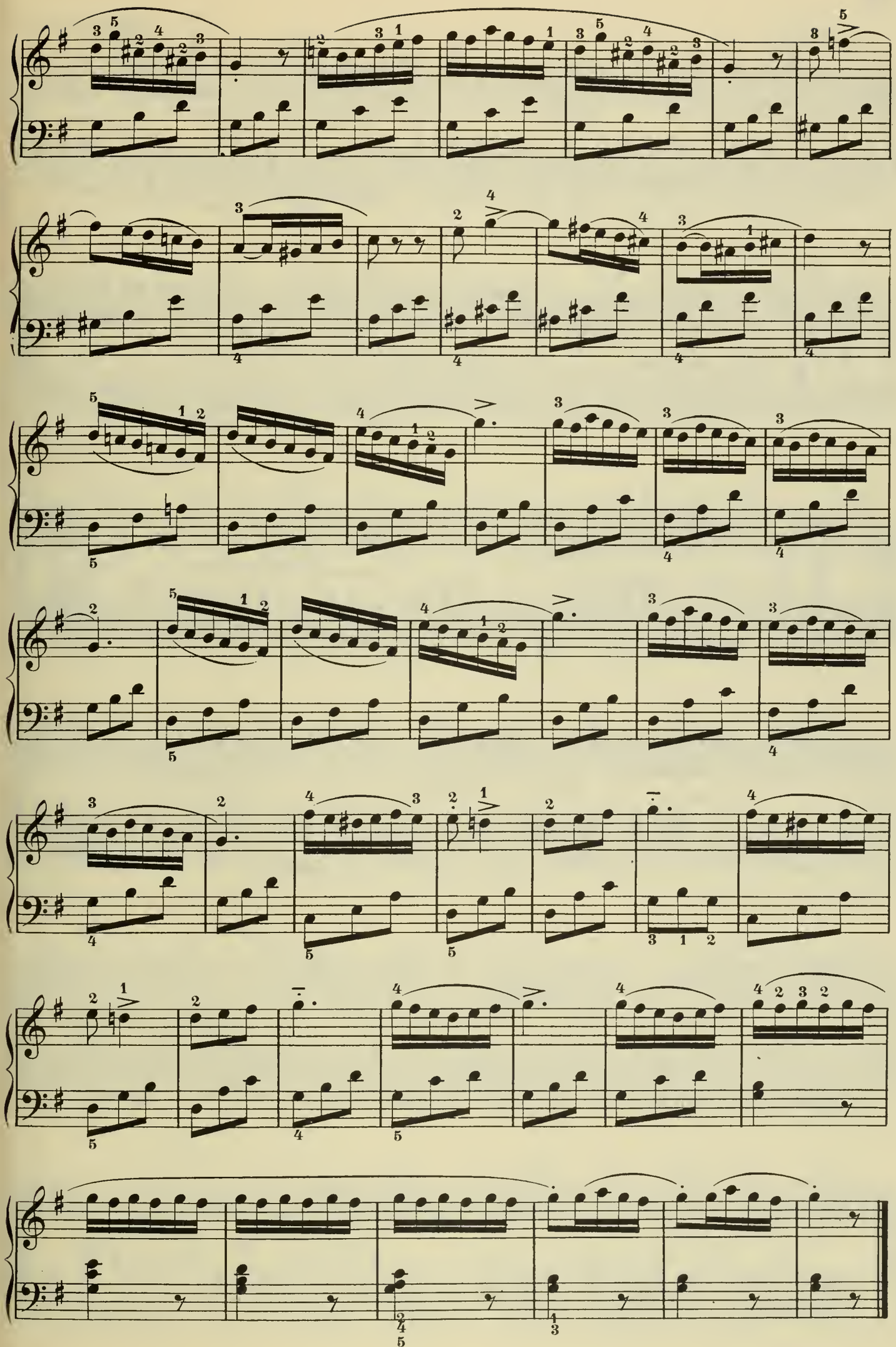


*) Rondo ist ein Musikstück, in welchem das Hauptthema mehrere Male wiederkehren muss.

*) *A Rondo is a musical composition in which the chief motive must occur several times.*

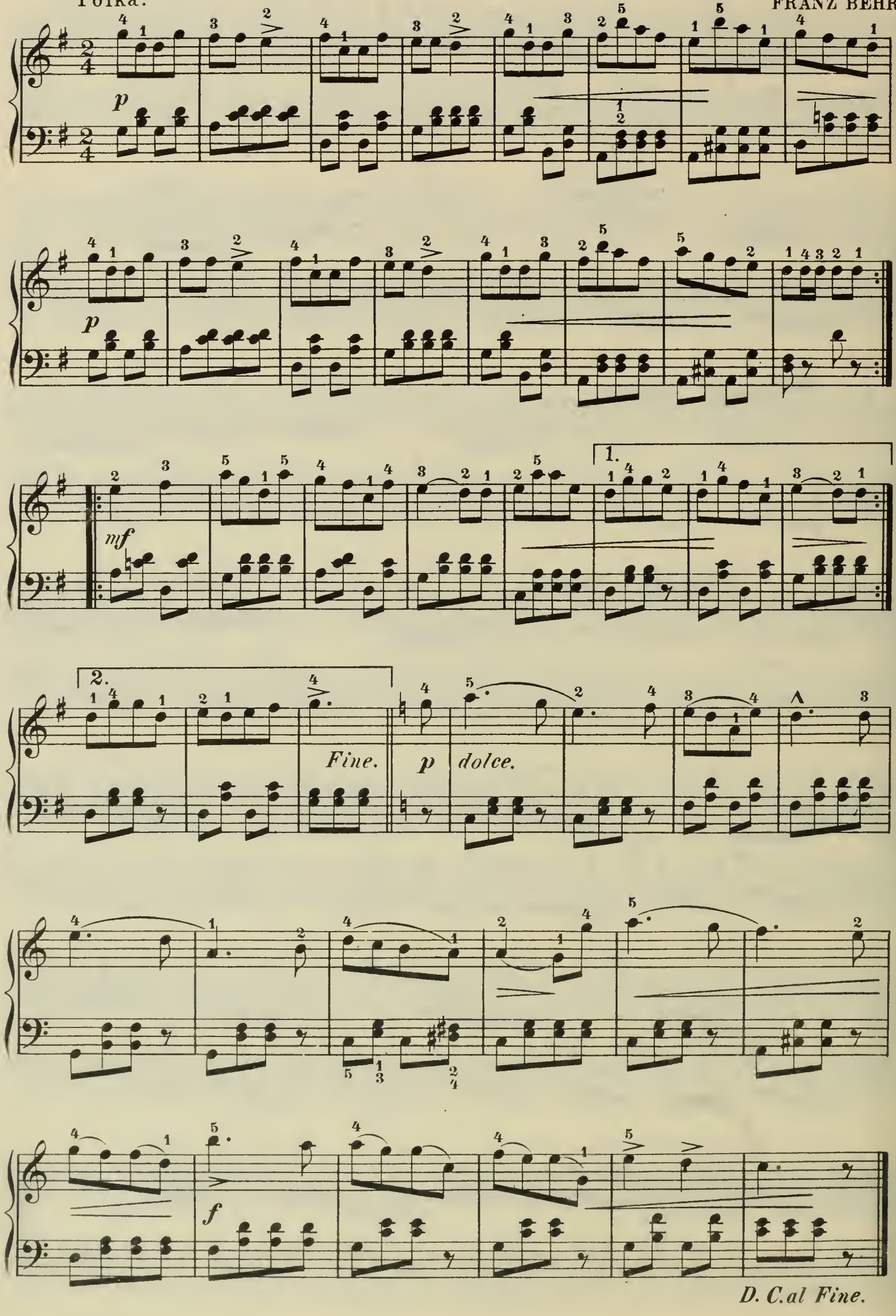

stacc.
f





Polka.

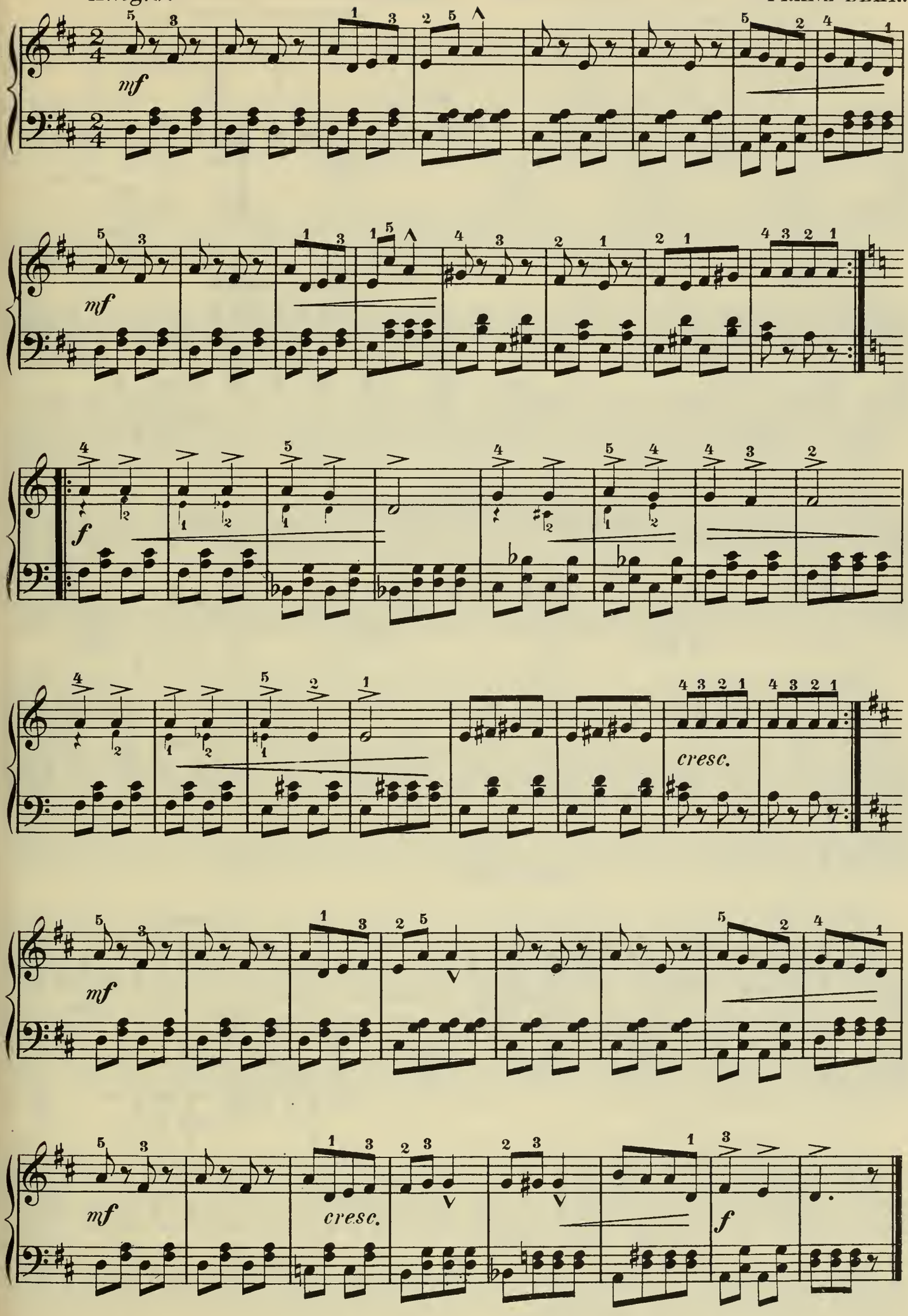
FRANZ BEHR.



Galop.

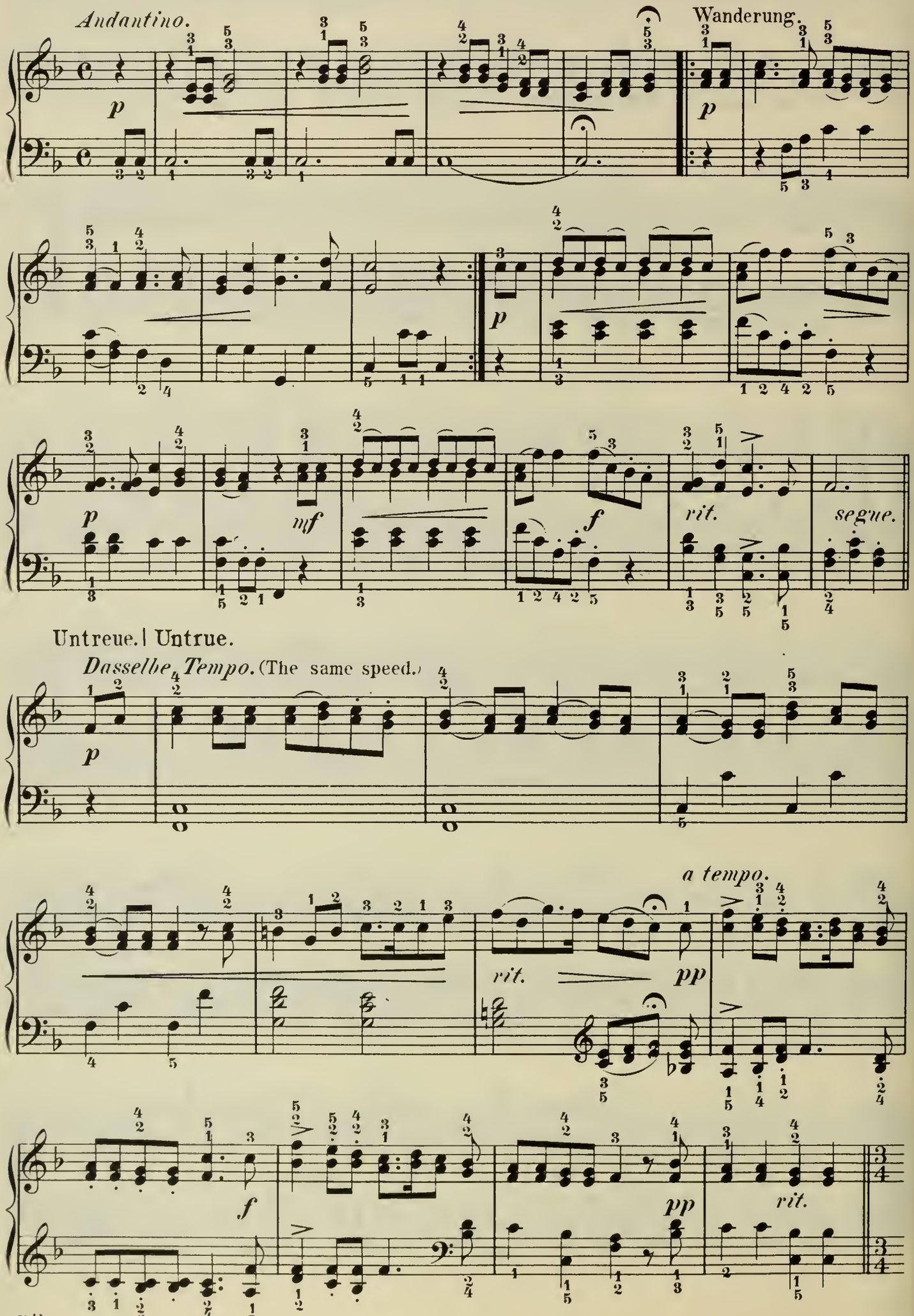
Allegro.

FRANZ BEHR.



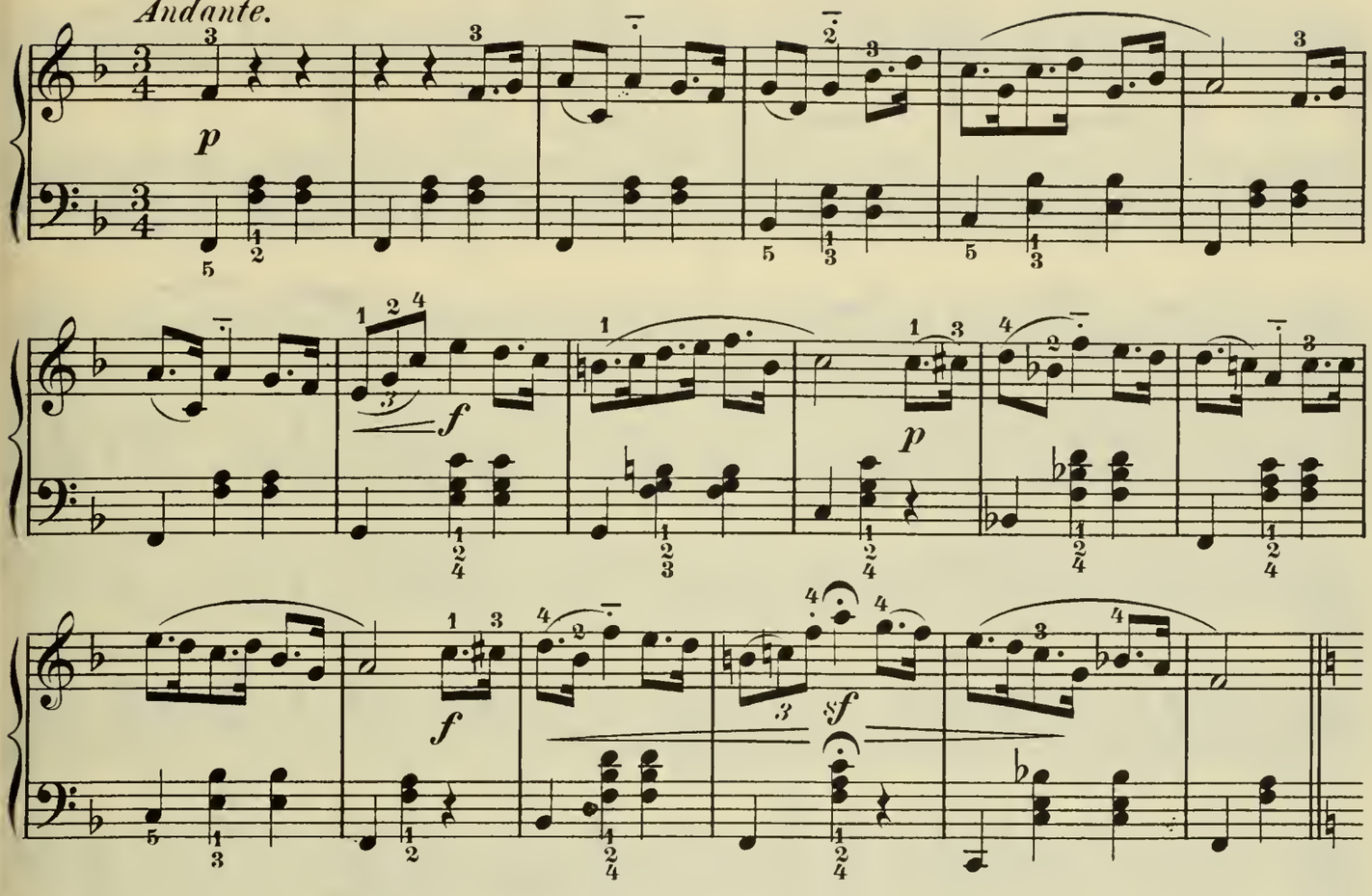
Phantasie über Volks- u. Commerslieder.
(Rhythmisches Uebungsstück.)

Fantasie on Folks' and Students'-Songs.
(Rhythmical Study.)



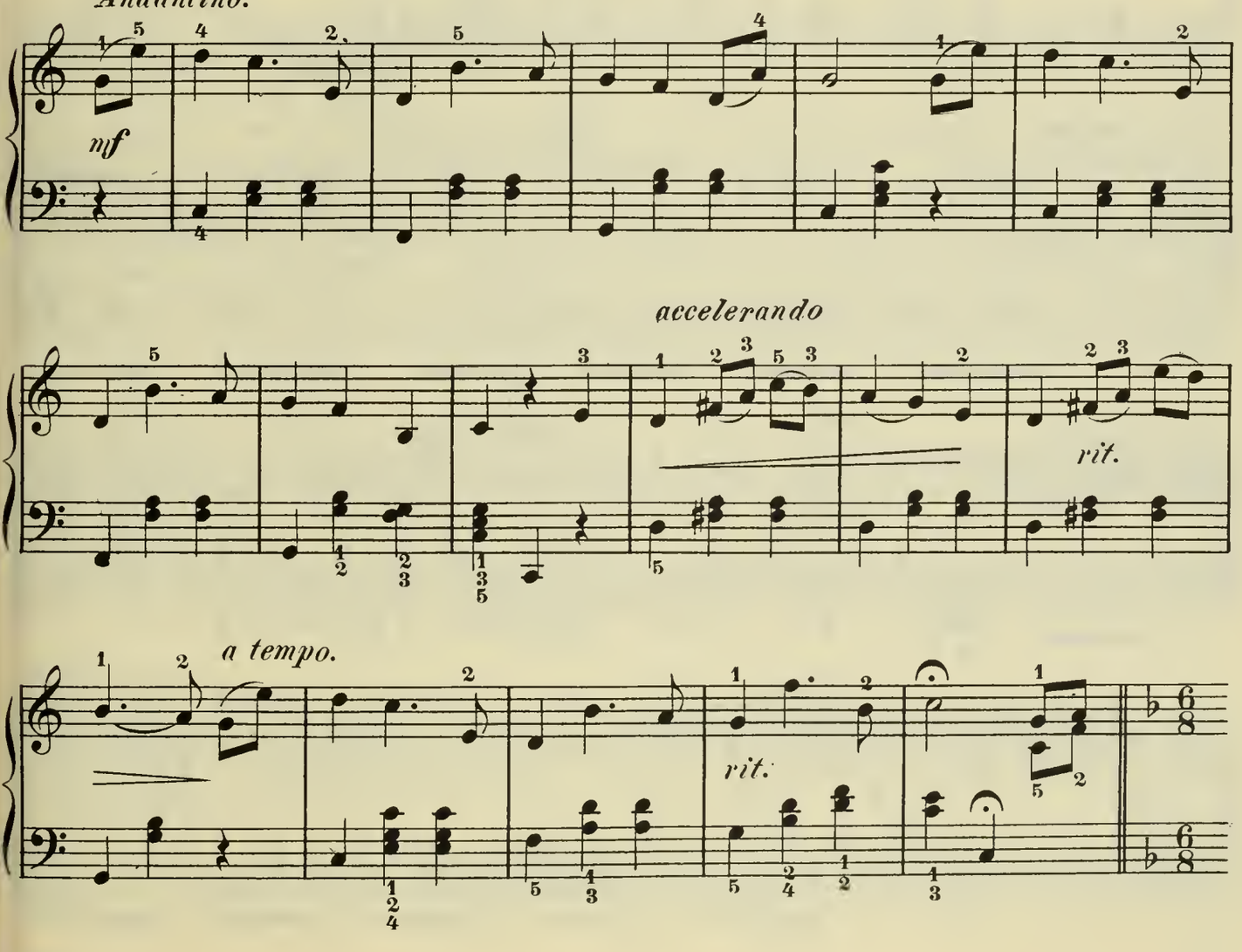
Das Steirerland. | In Styrian land.

Andante.



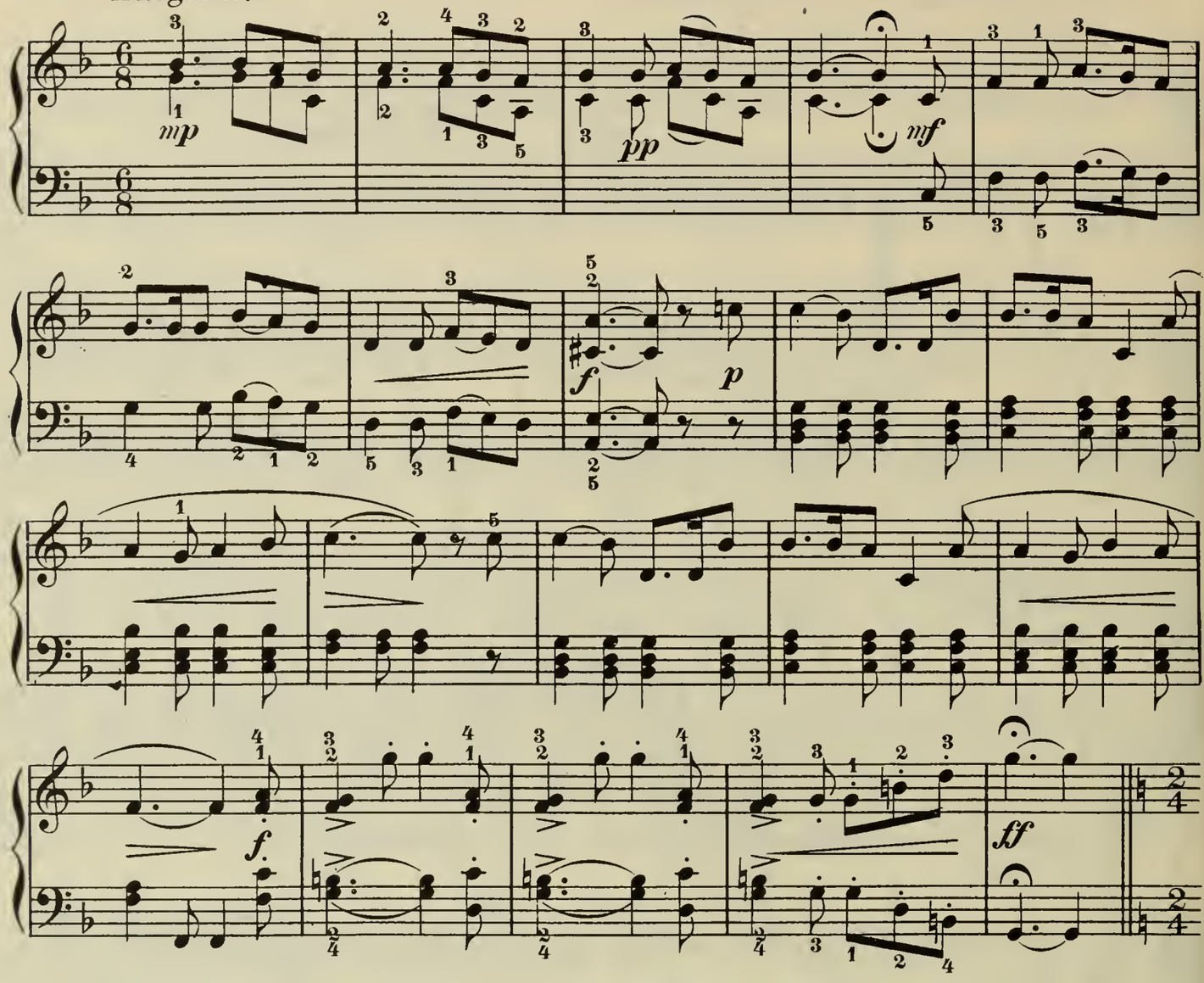
Mein Herz ist im Hochland. | My heart's in the Highlands.

Andantino.



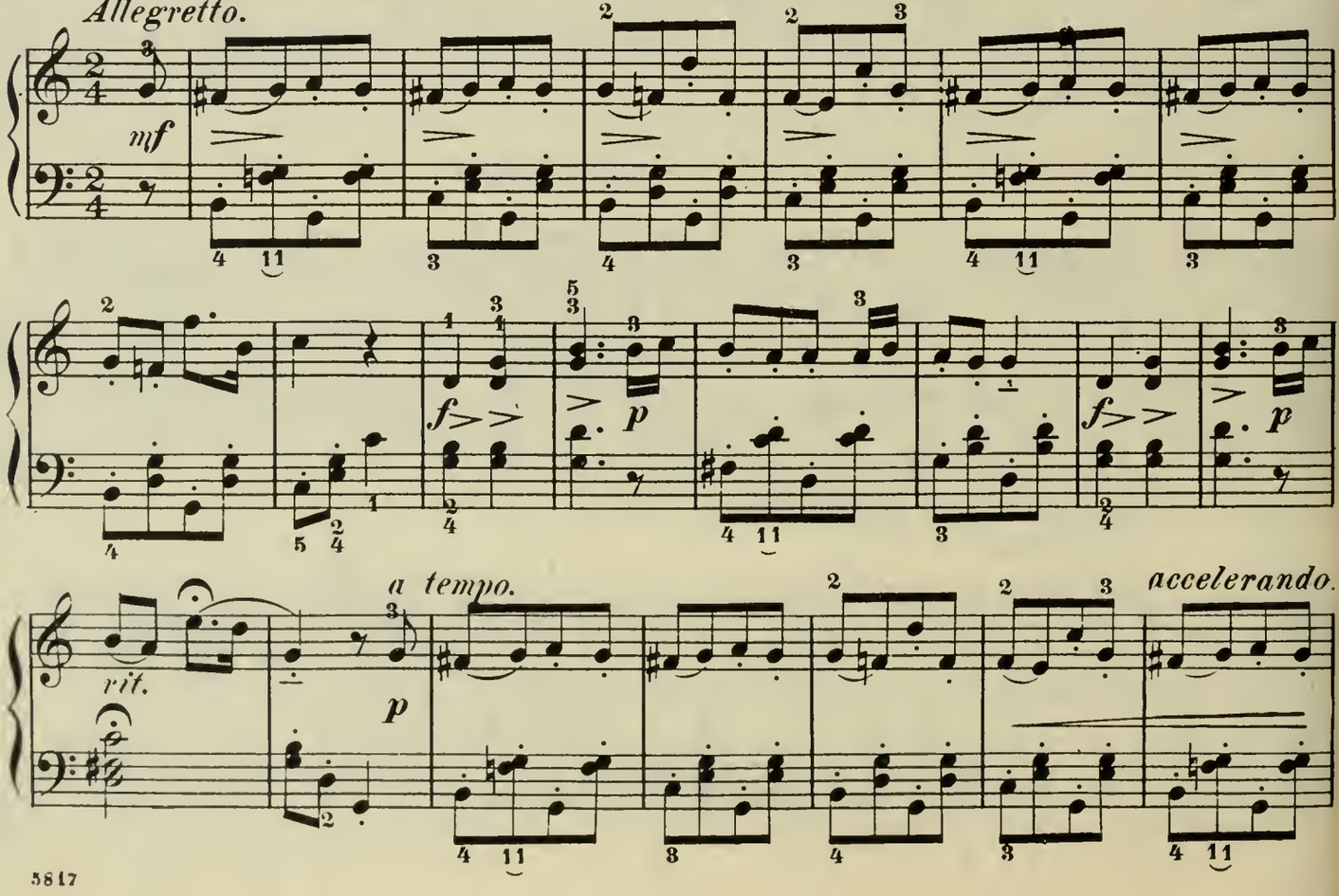
Der Zimmergesell. | The Carpenter.

Allegretto.



Volkslied. „Und schau' ich hin." | Folk-song. "Were I to look."

Allegretto.



Andante.

f *p* *dim. molto* *rit.* *p*

Treue Liebe. | True love.

p *f*

1. 2.

p *p rit.* *mf*

Leb' wohl. | Farewell.

Moderato.

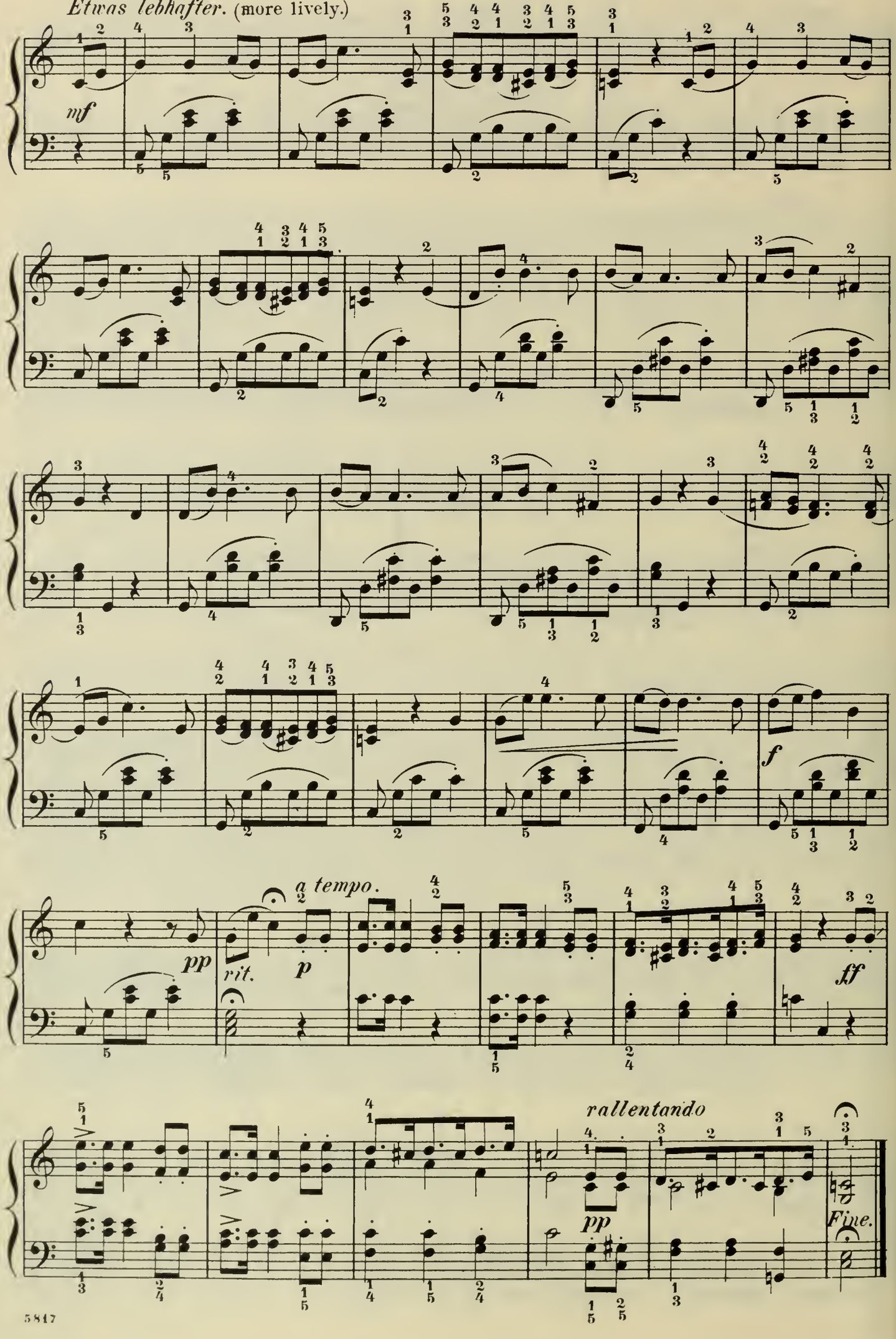
mp

cresc.

ff *pp* *segue.*

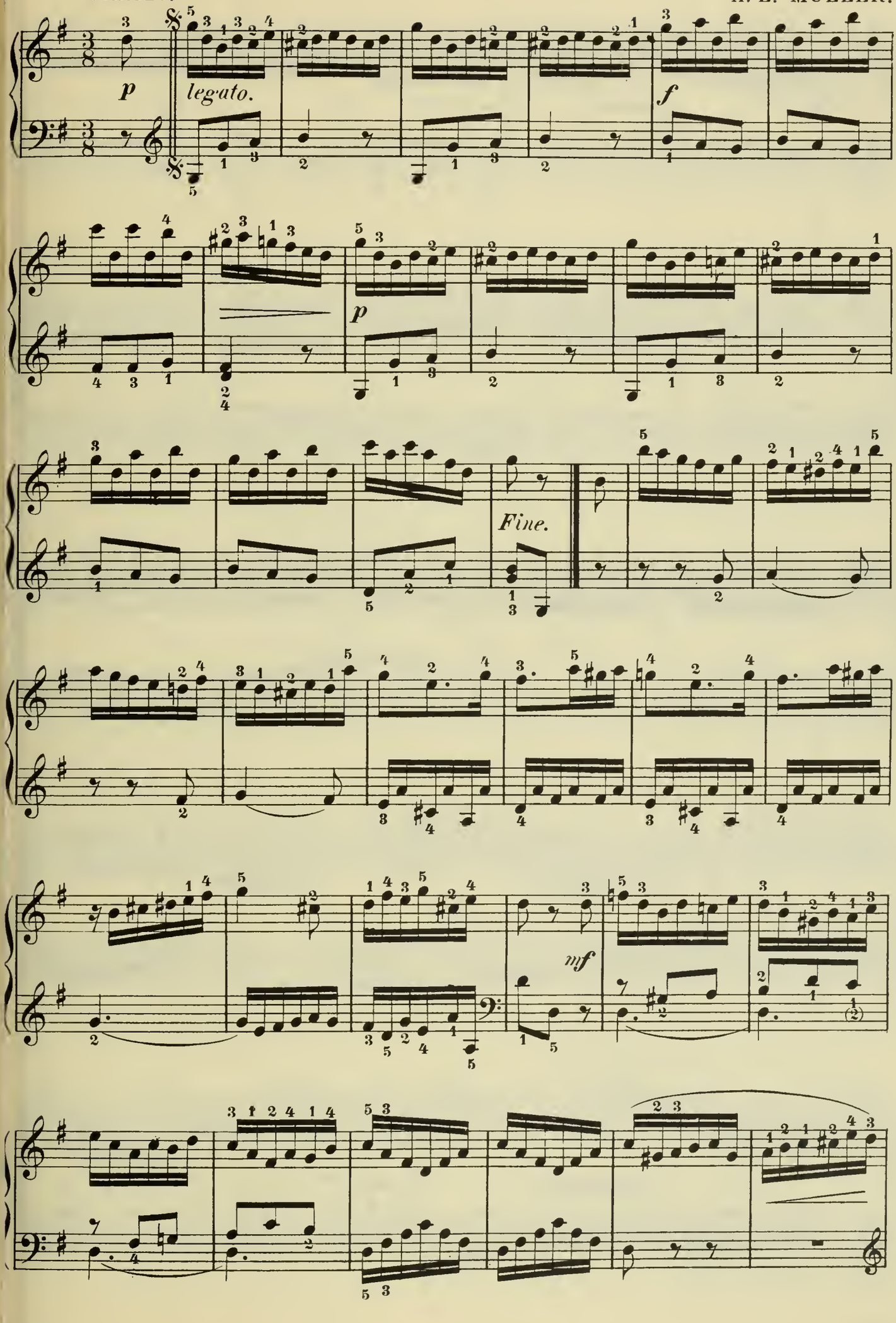
Wohlauf, noch getrunken. / The Toast.

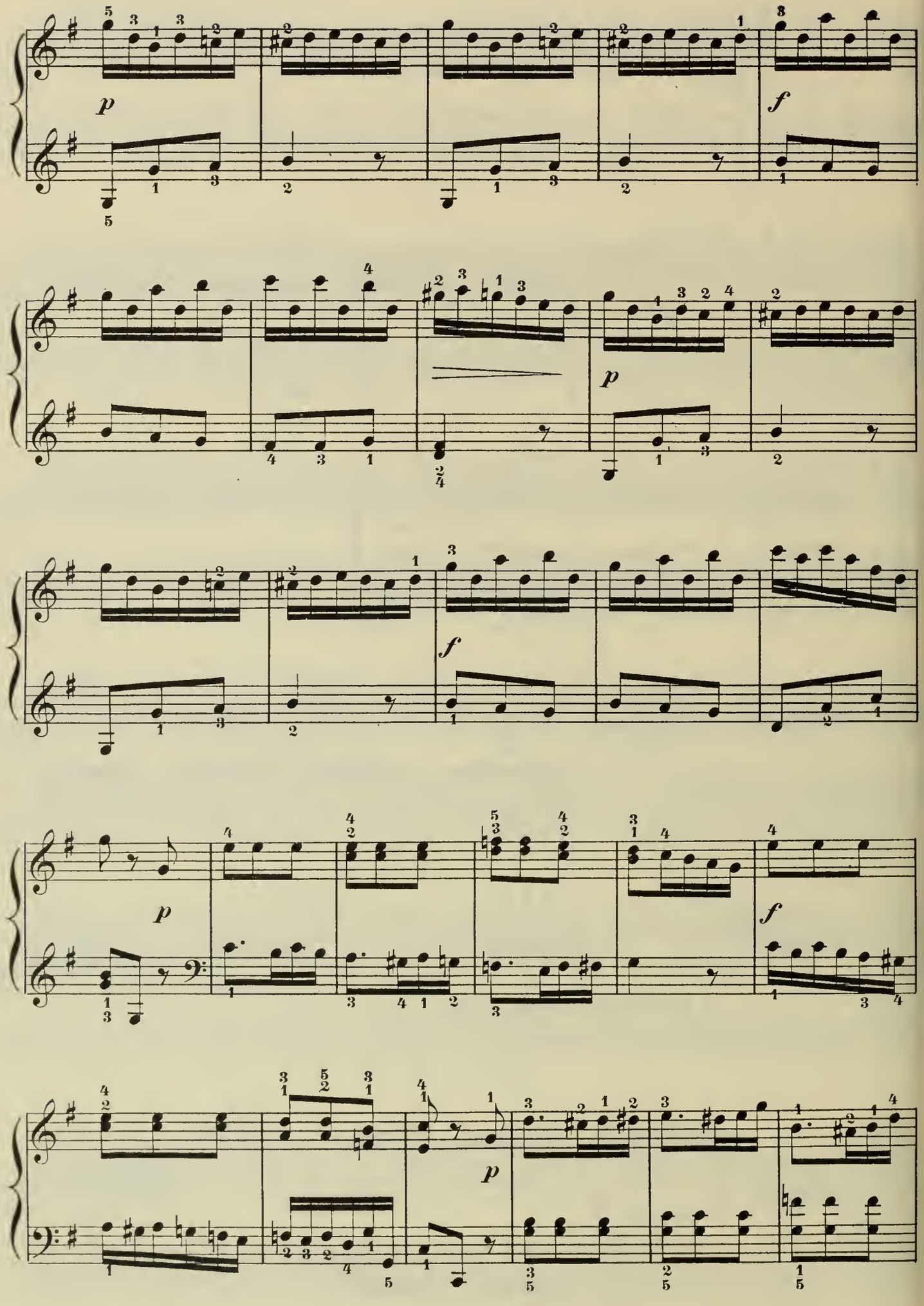
Etwas lebhafter. (more lively.)

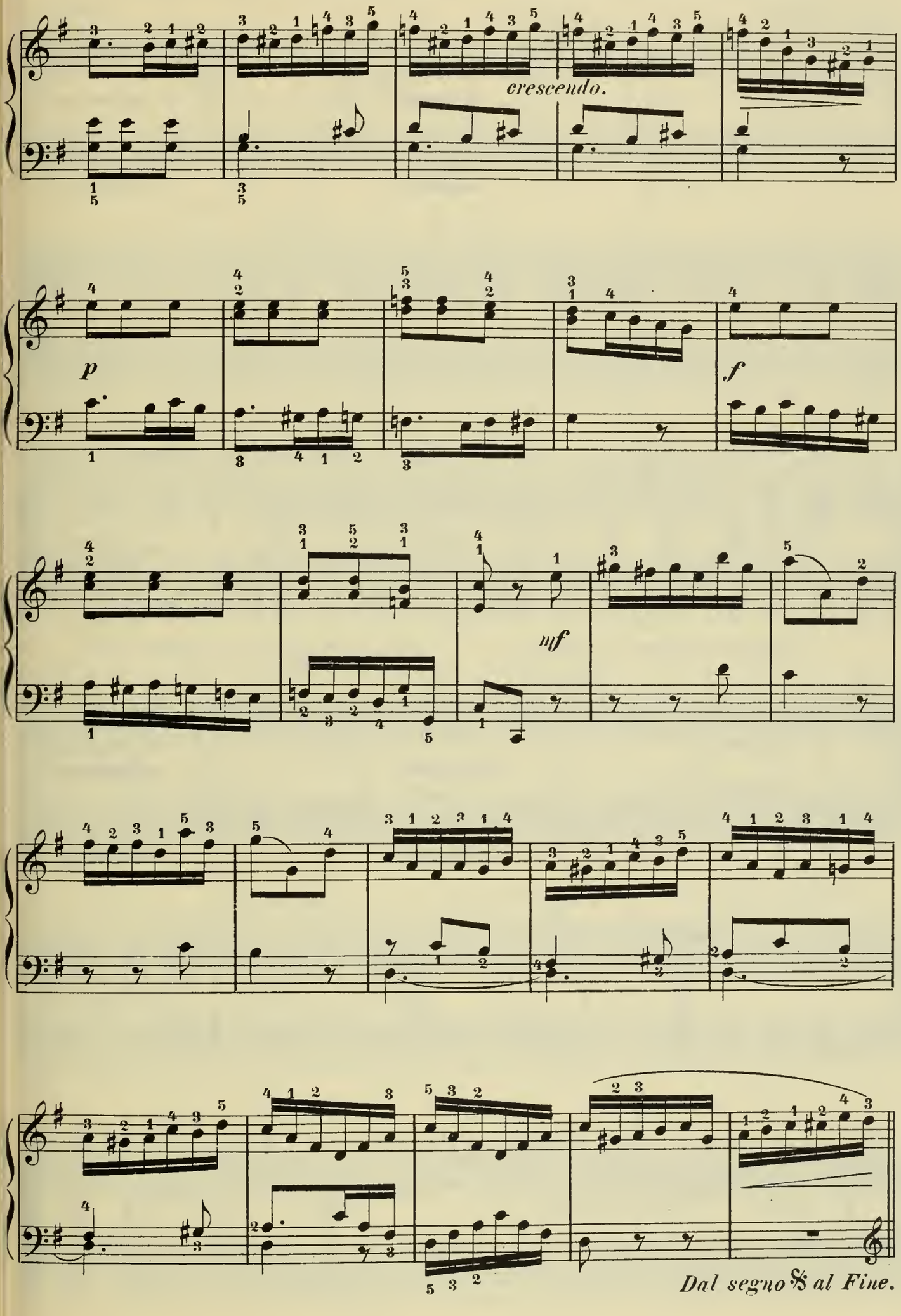


Scherzo.

A. E. MÜLLER.

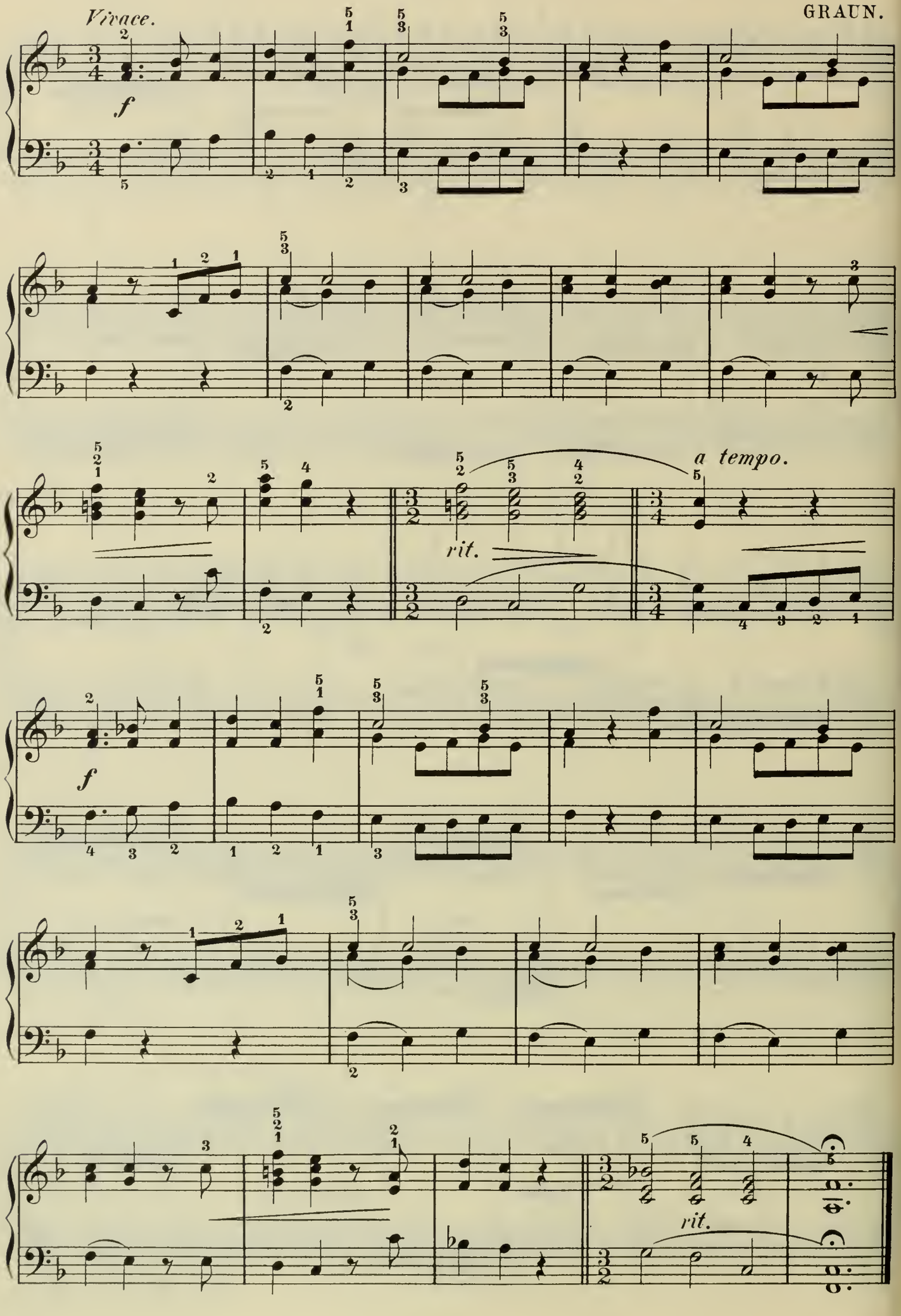



p
f
p
f
p
f
p


crescendo.
p
f
mf
Dal segno 𝄋 al Fine.

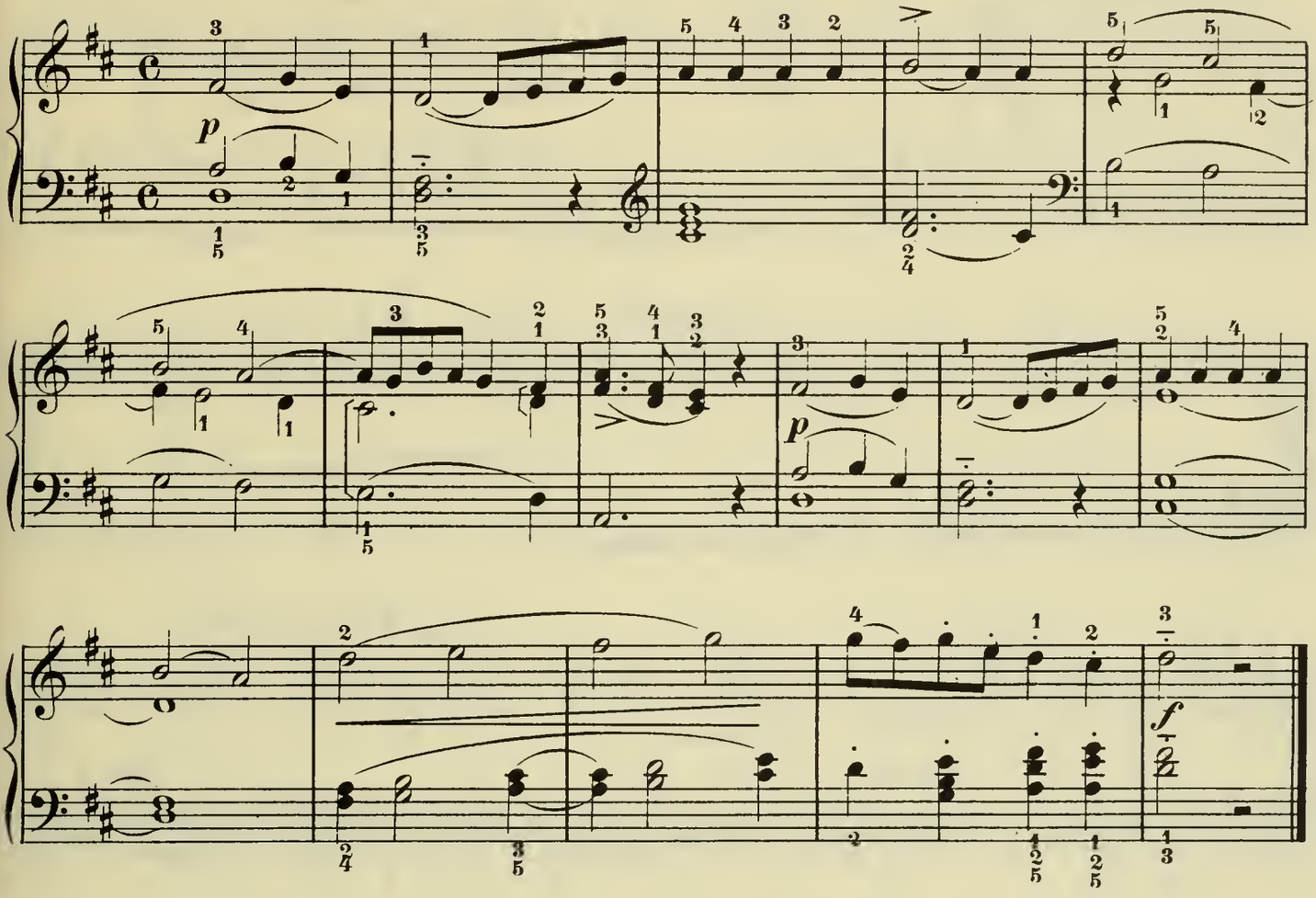
Chor aus „Der Tod Jesu." | **Chorus** from the Oratorio "Death of Jesus."

GRAUN.

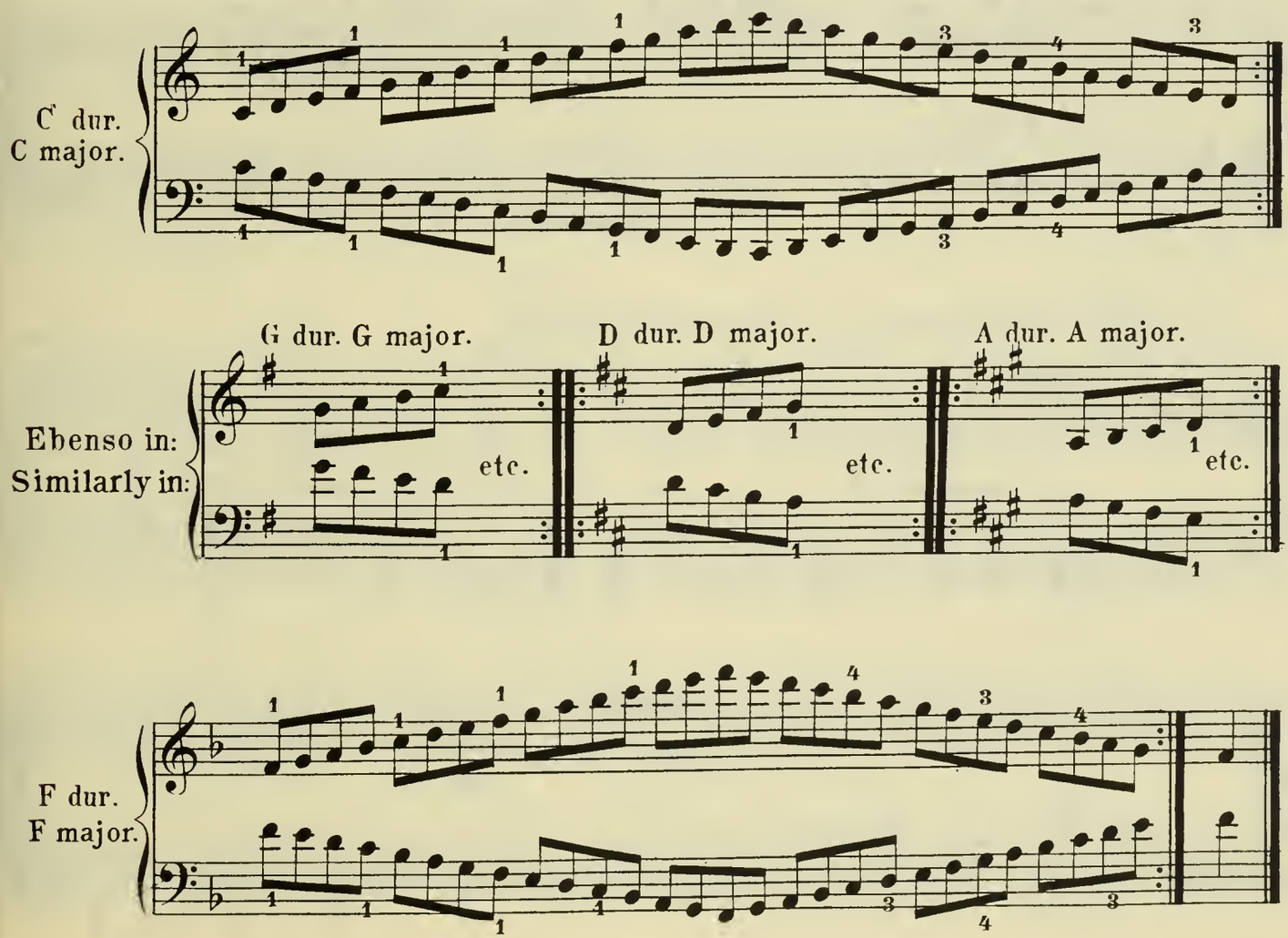


Allegro, aus der D dur-Sinfonie. | Allegro from the Symphony in D Major.

J. HAYDN.



Die Tonleiter in Gegenbewegung. | Scales in contrary motion.



Allegretto.

J. HAYDN.

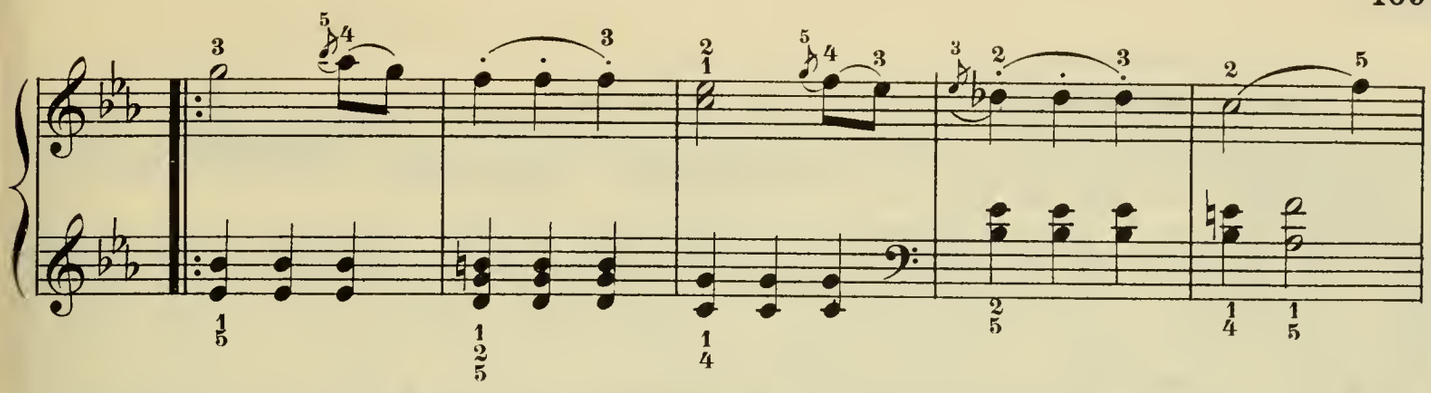
simile. (ebenso.)

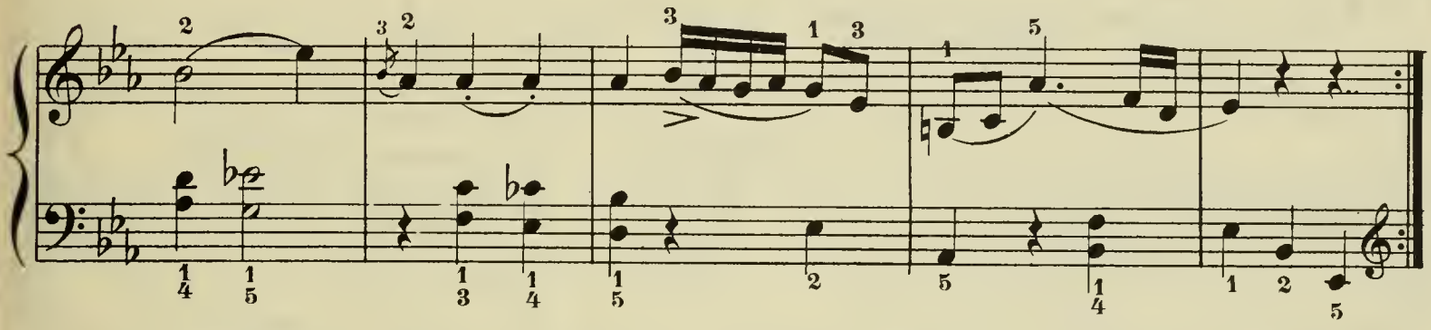
Arietta mit Variation. | Air with Variation.

J. HAYDN.

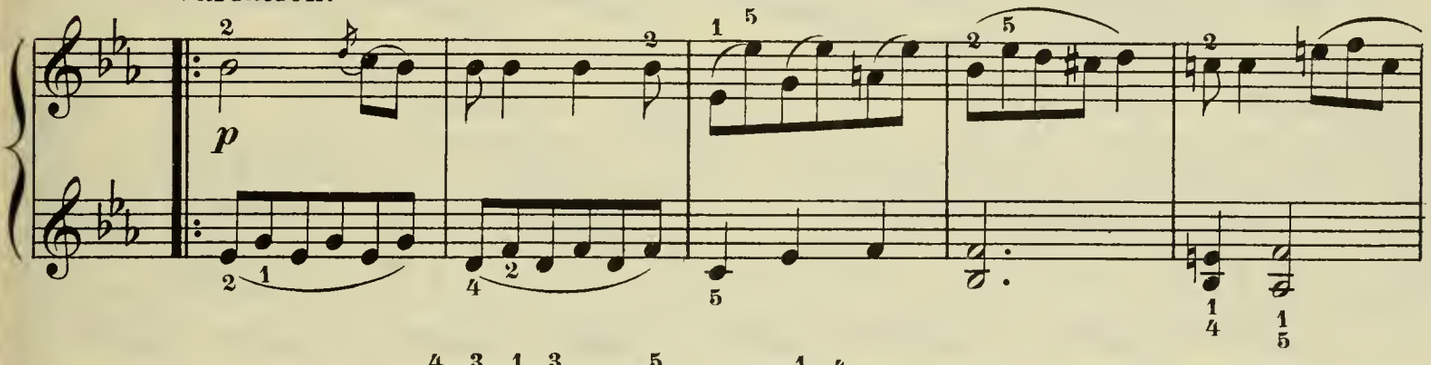
Moderato.

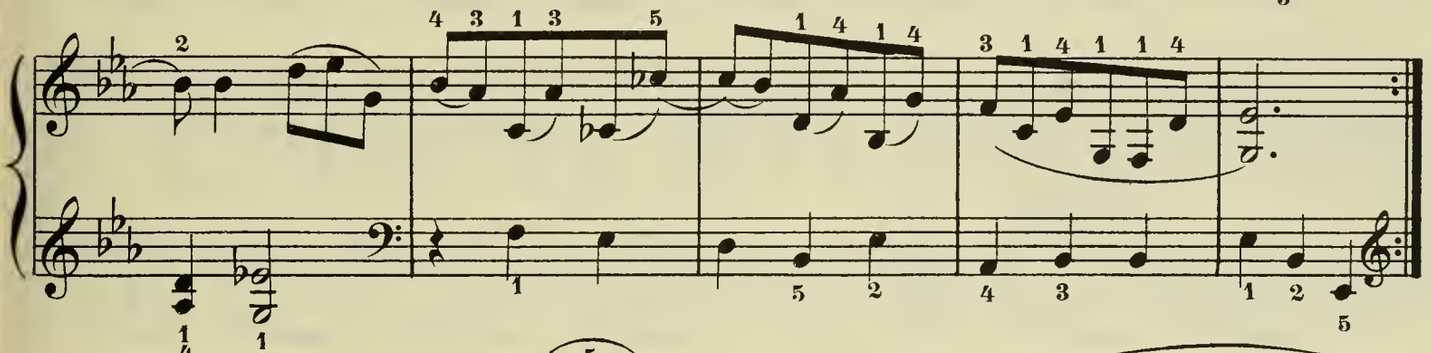
p

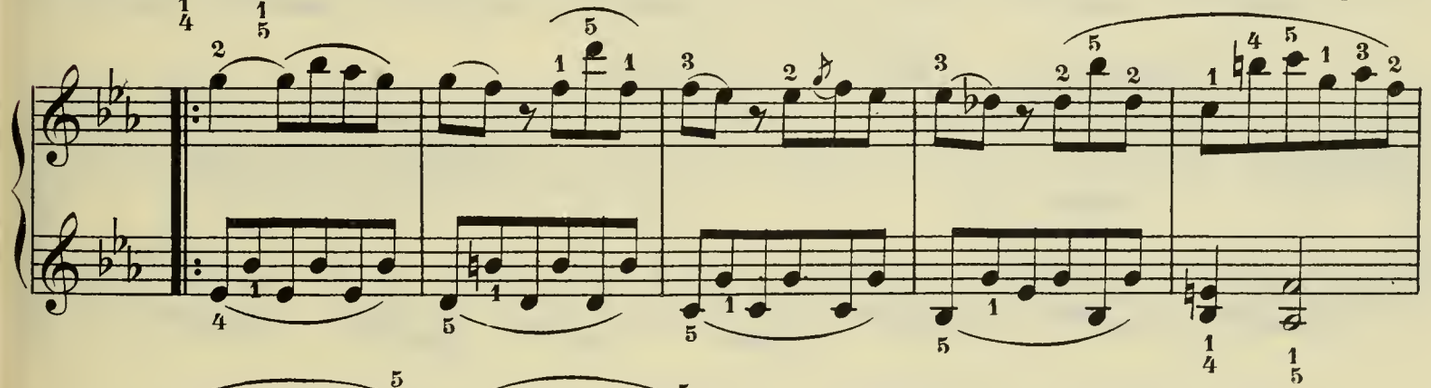


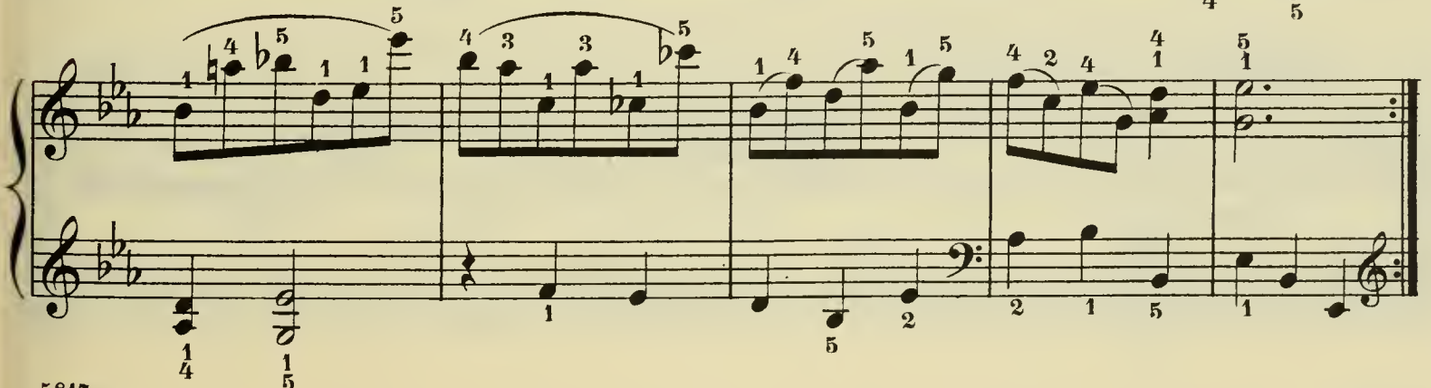


Variation.







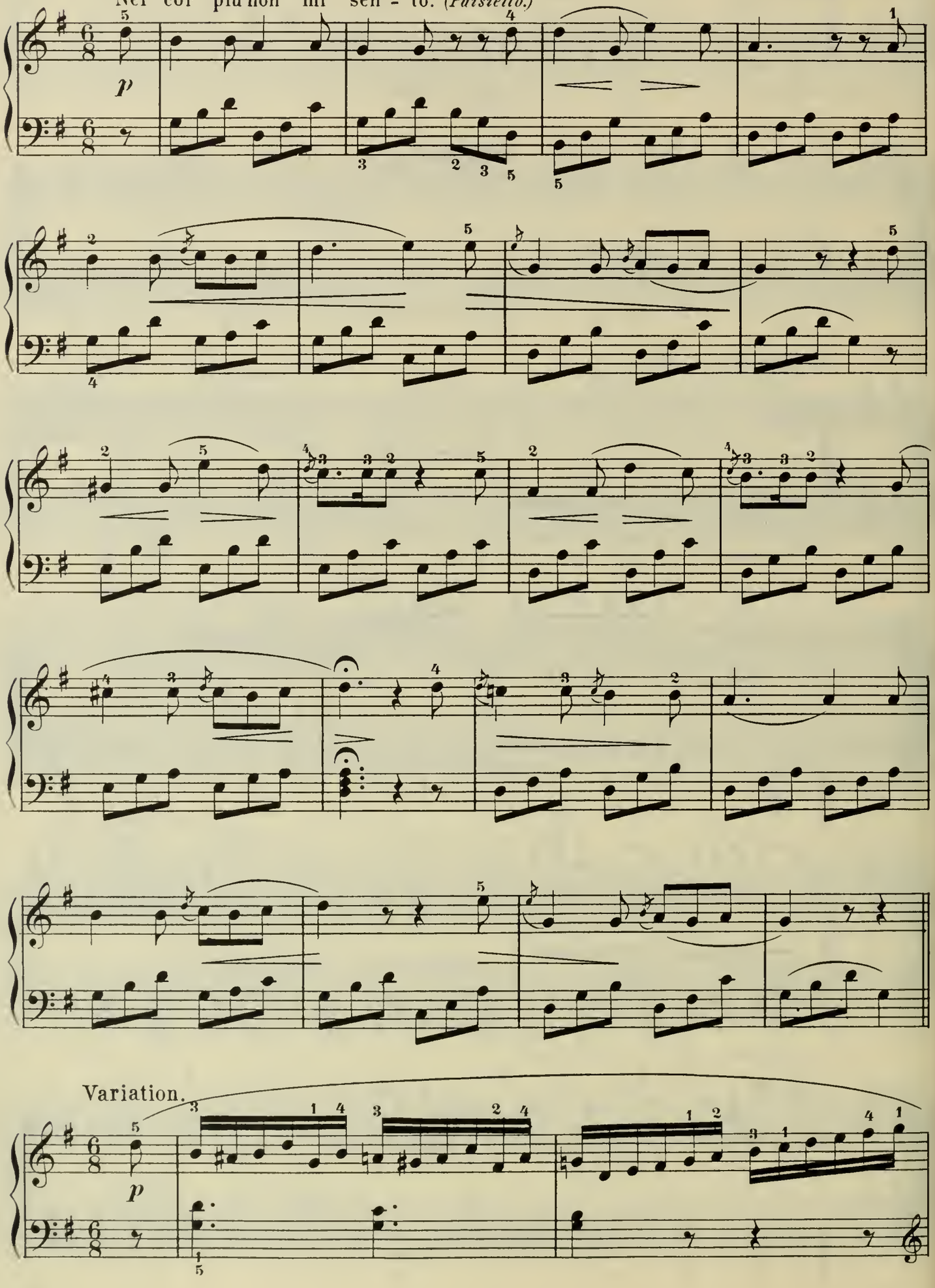


Thema und Variation. | Theme and Variation.

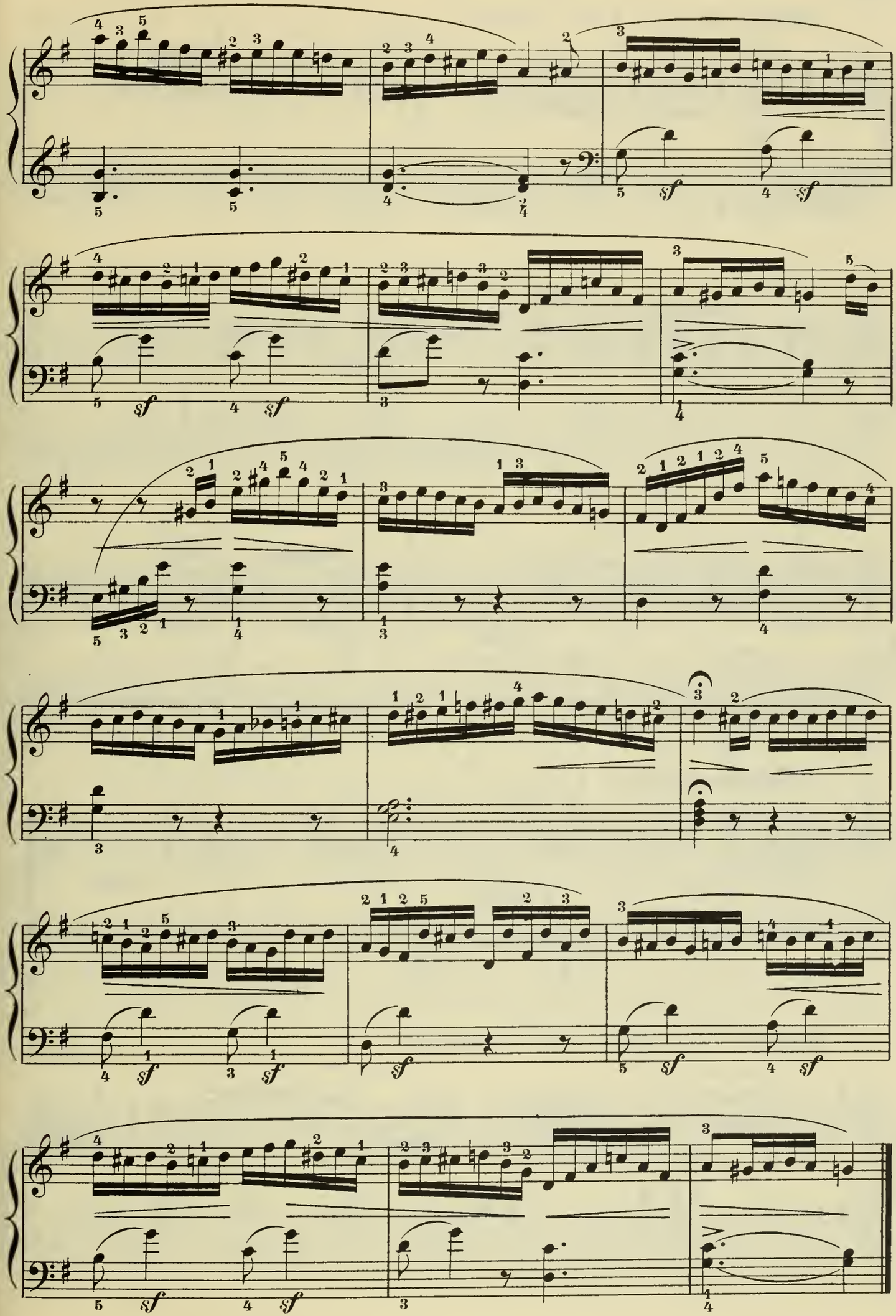
Andantino.

L. van BEETHOVEN.

Nel cor più non mi sen - to. *(Paisiello.)*

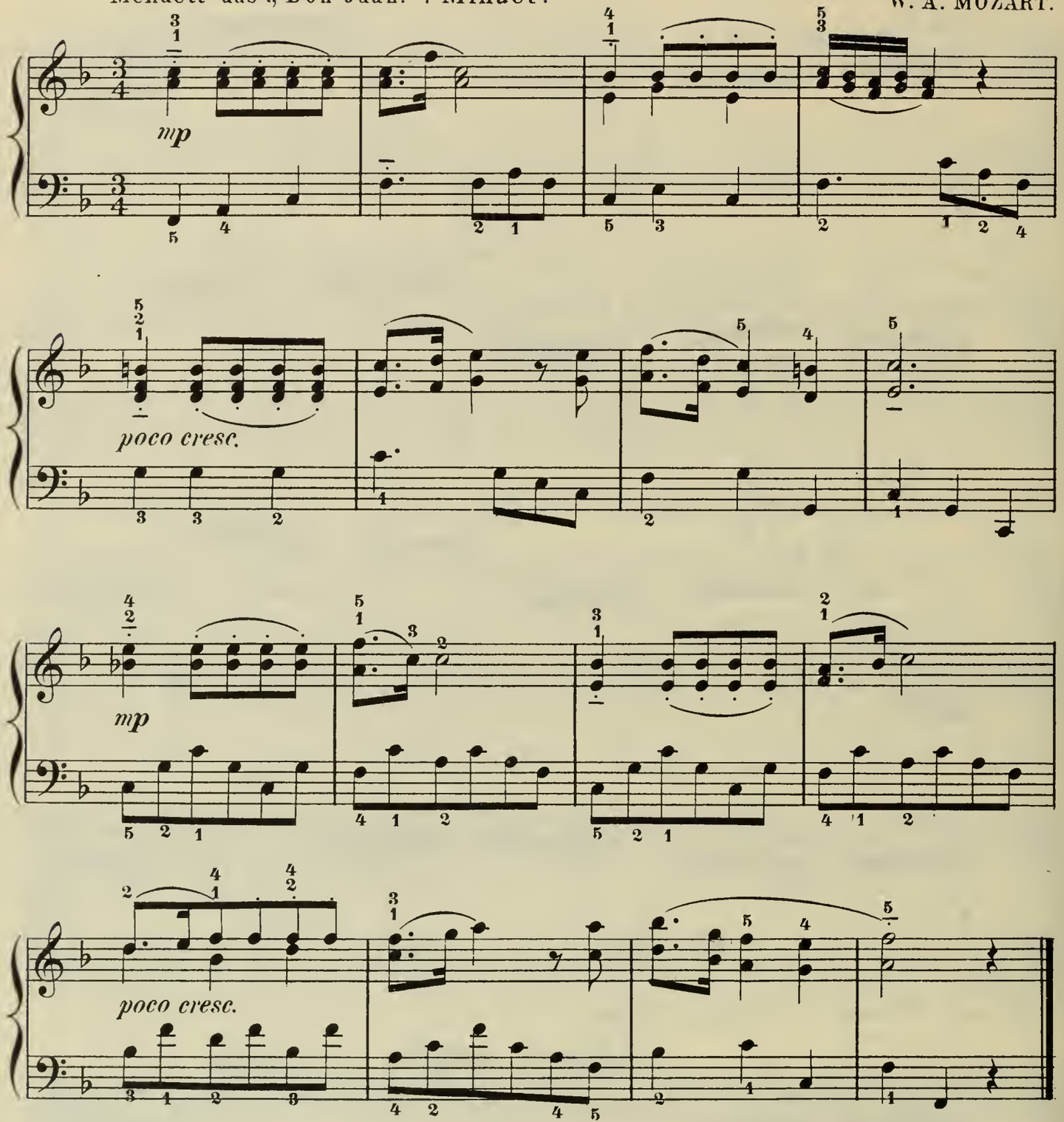


Variation.


sf
sf
sf
sf
sf
sf
sf
sf

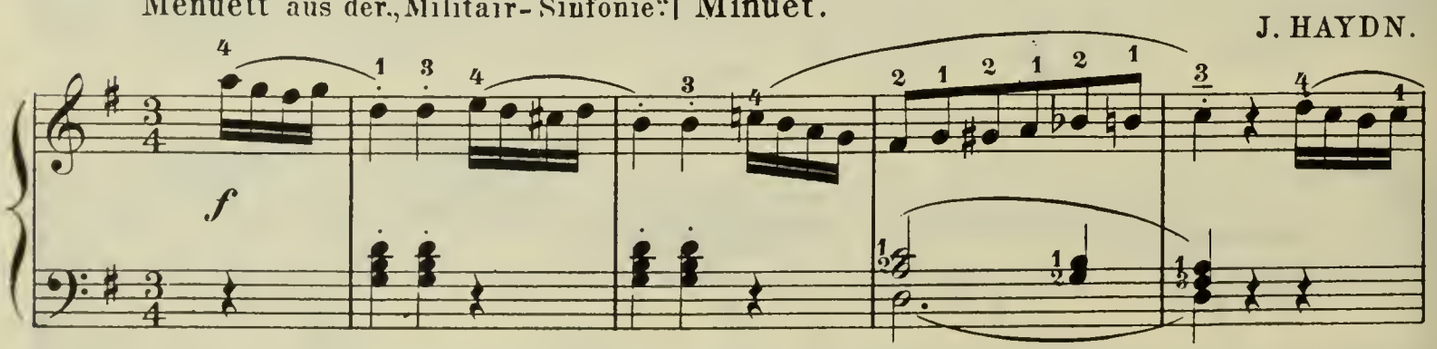
Menuett aus „Don Juan.“ | Minuet.

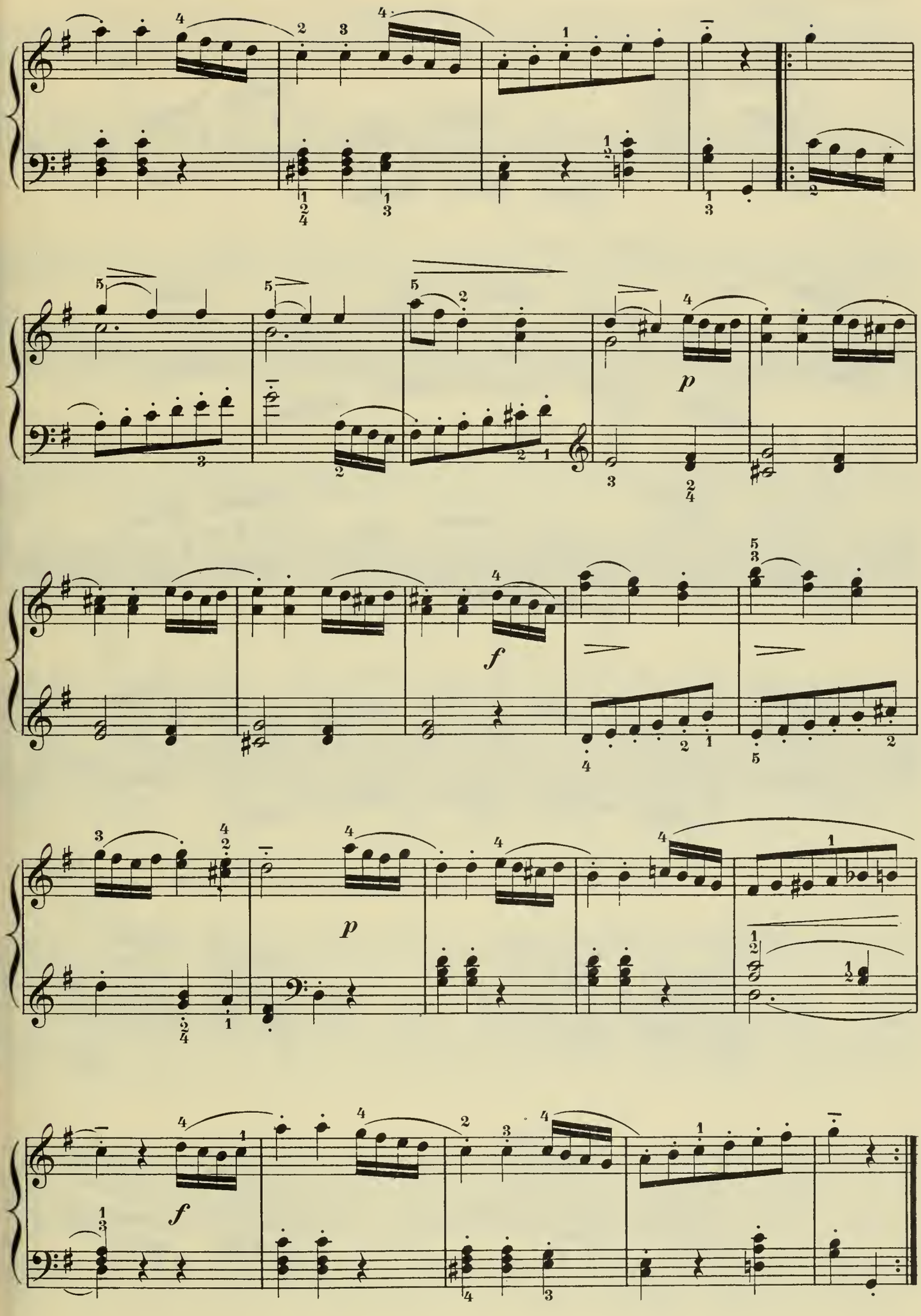
W. A. MOZART.



Menuett aus der „Militair-Sinfonie.“ | Minuet.

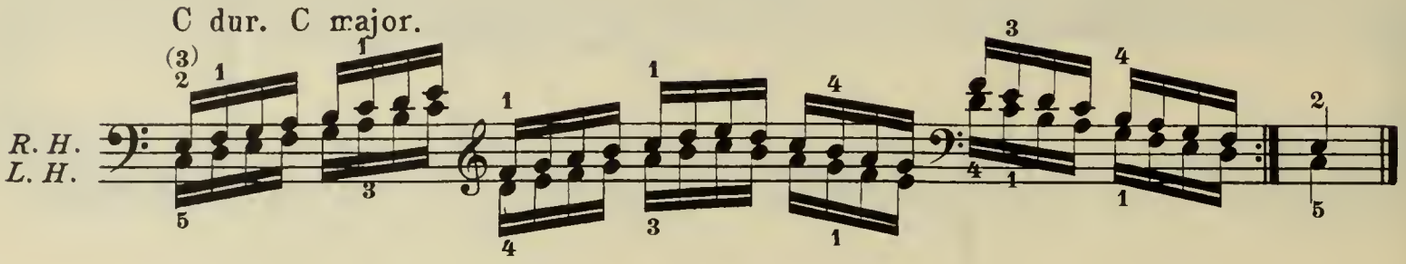
J. HAYDN.

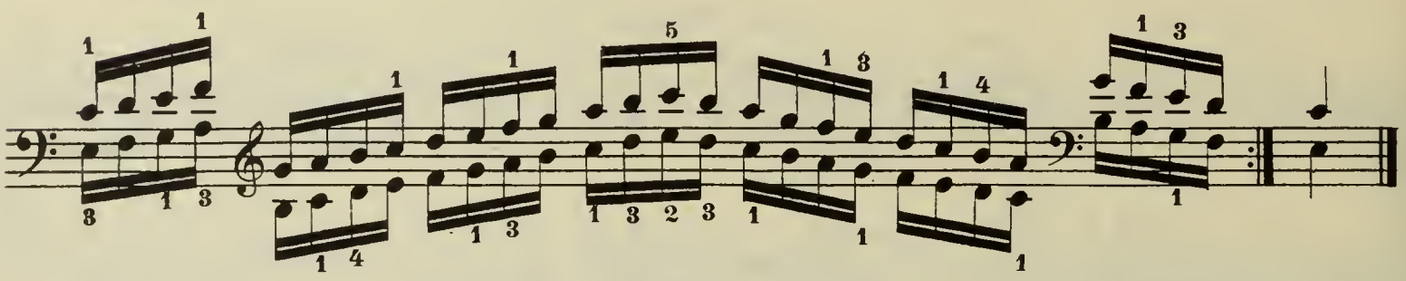



p
f
p
f

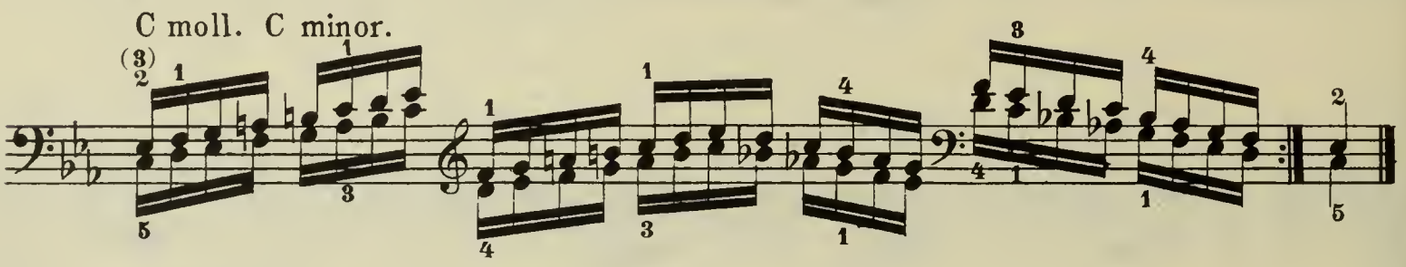
Uebungen. Wiederholung 16 mal. | Exercises. To be repeated sixteen times.

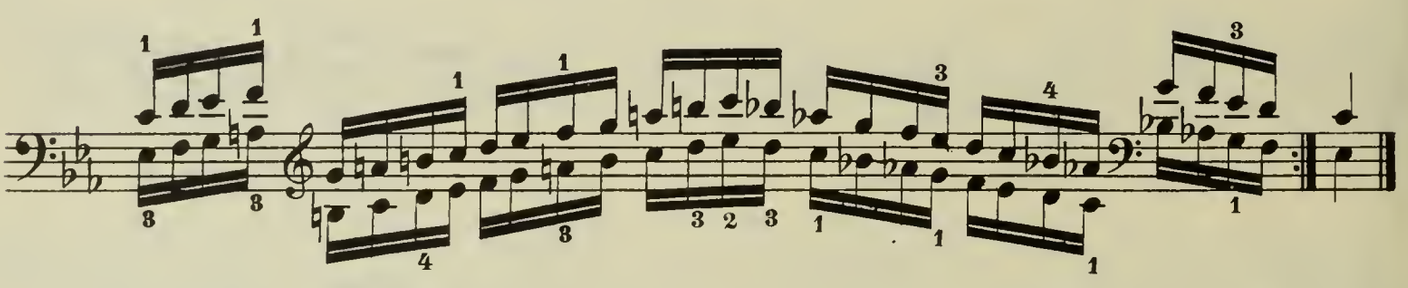
C dur. C major.



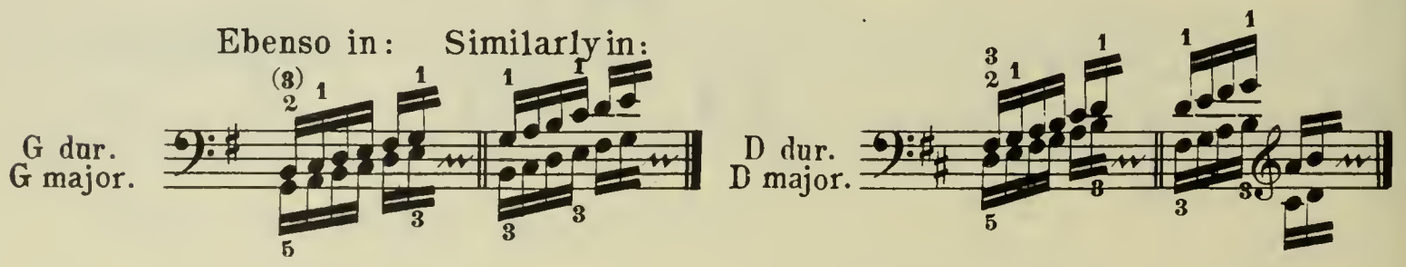


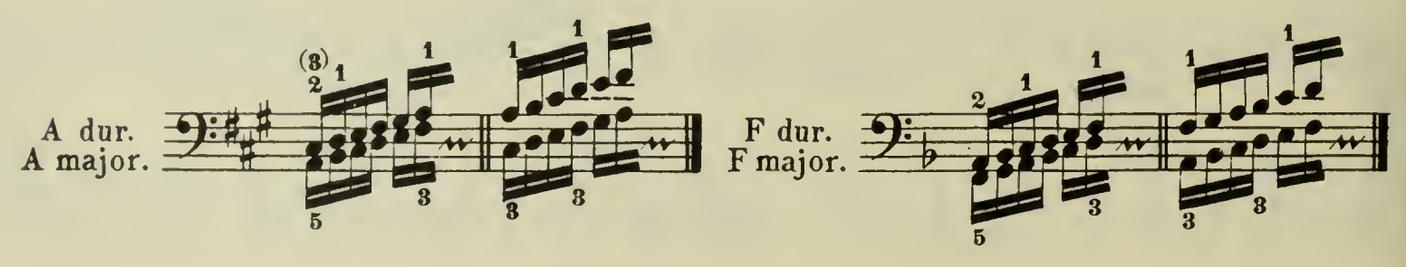
C moll. C minor.





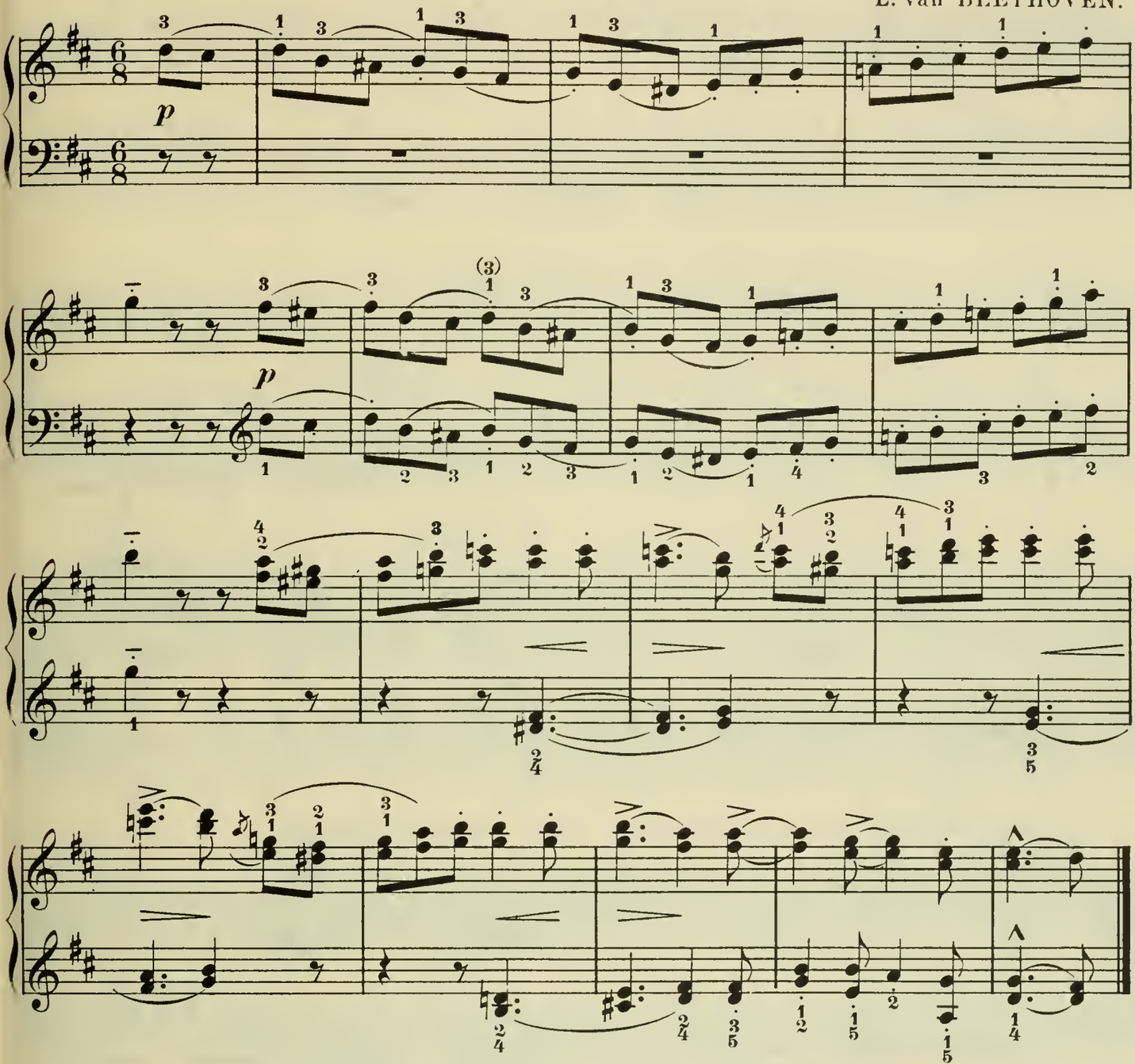
Ebenso in: Similarly in:





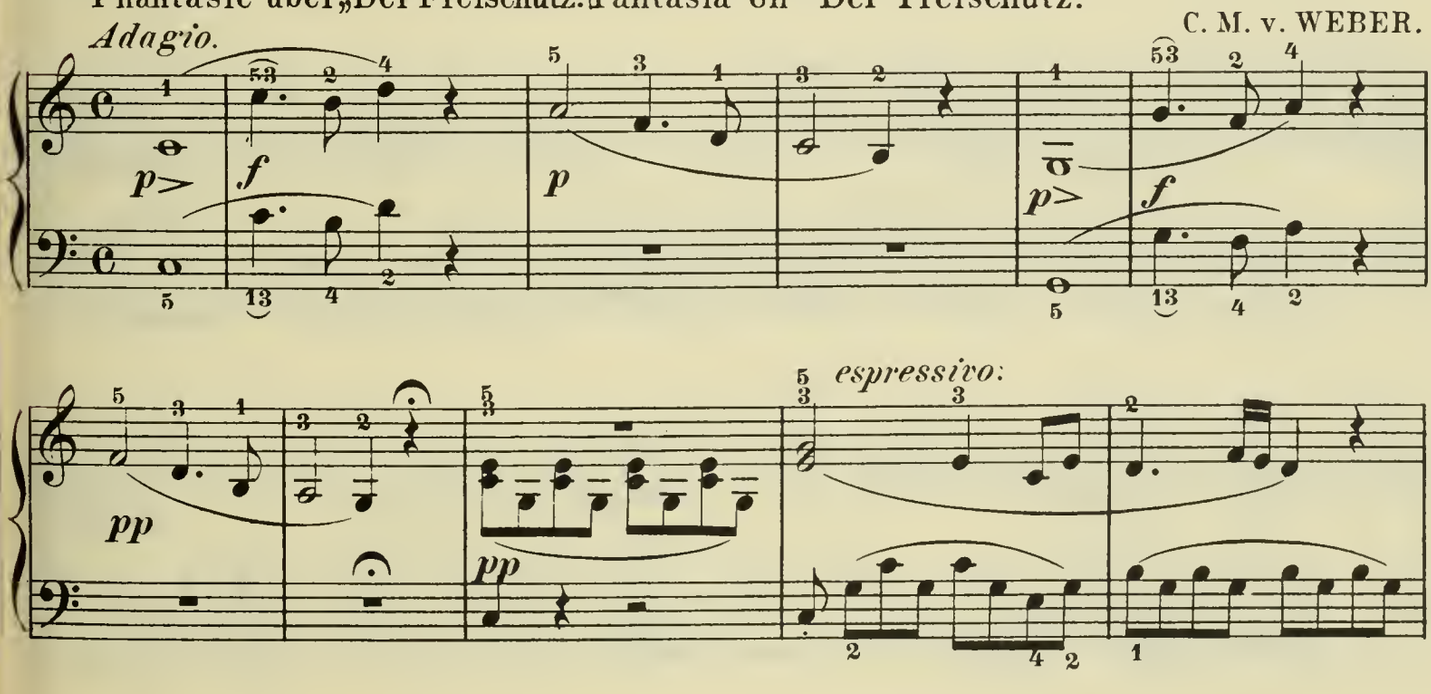
Presto aus dem Quartett Op. 18. Nº 3. | Presto from the Quartet Op. 18, Nº 3.

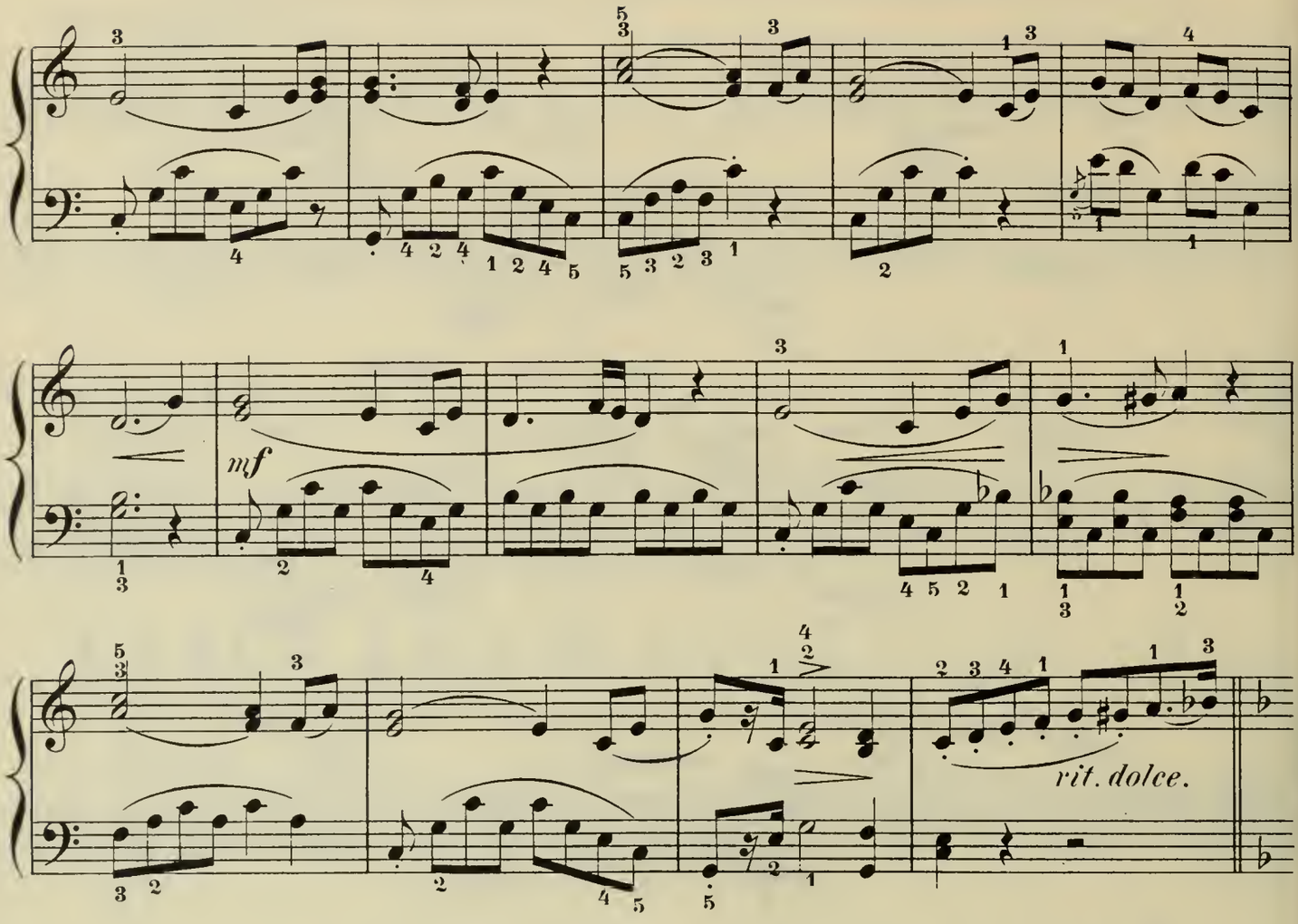
L. van BEETHOVEN.



Phantasie über „Der Freischütz." | Fantasia on "Der Freischütz."

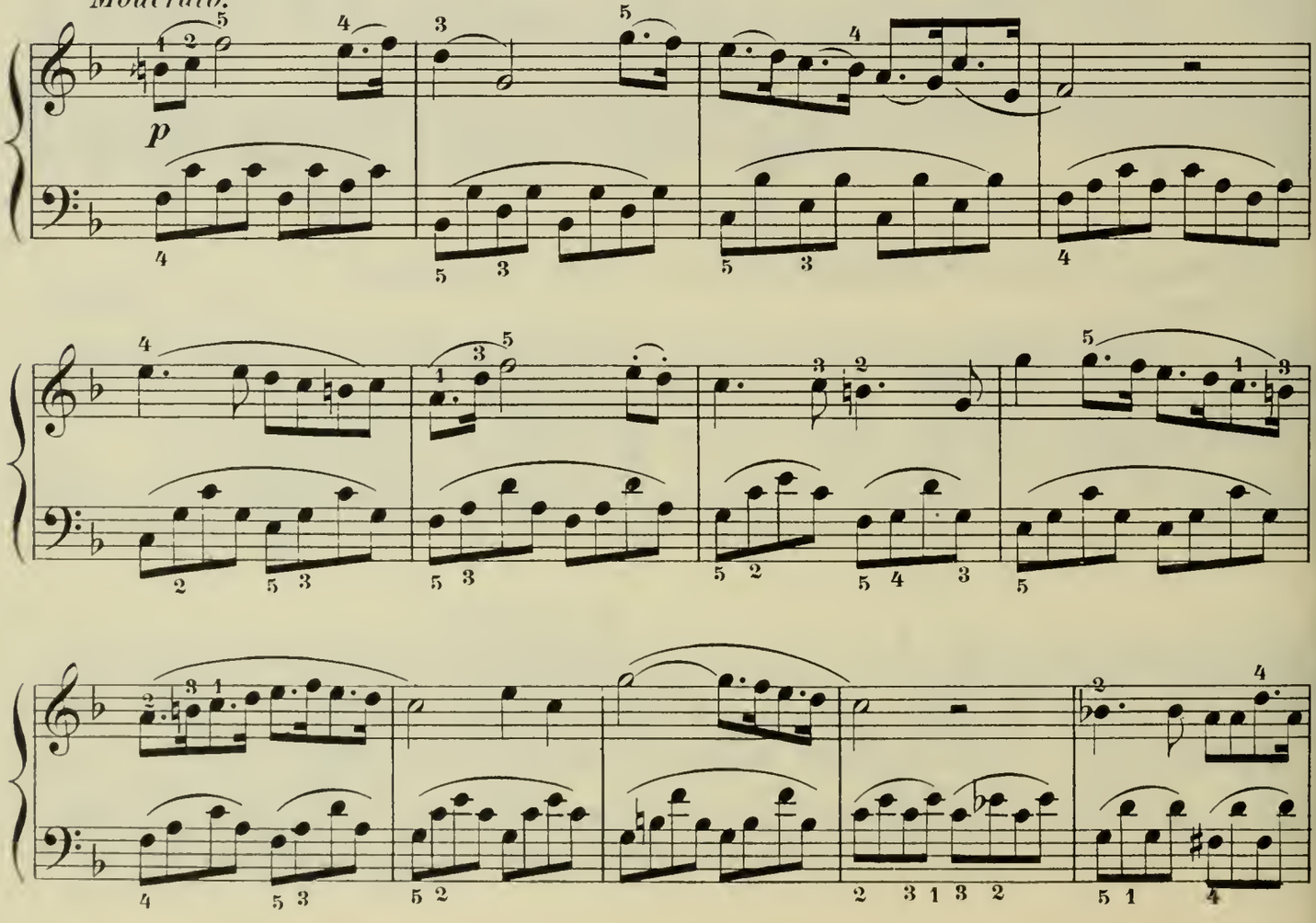
C. M. v. WEBER.

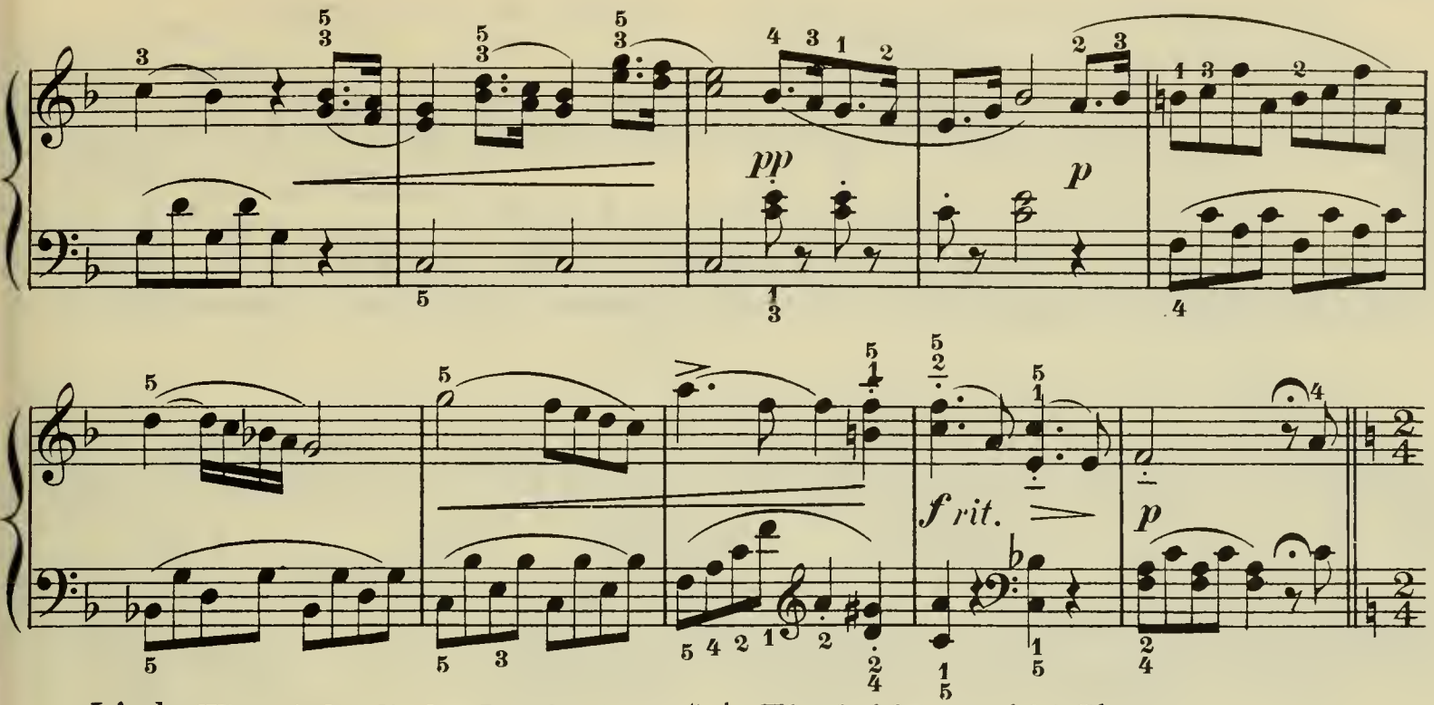




Arie. „Durch die Wälder, durch die Auen." | Air. "Through the woods."

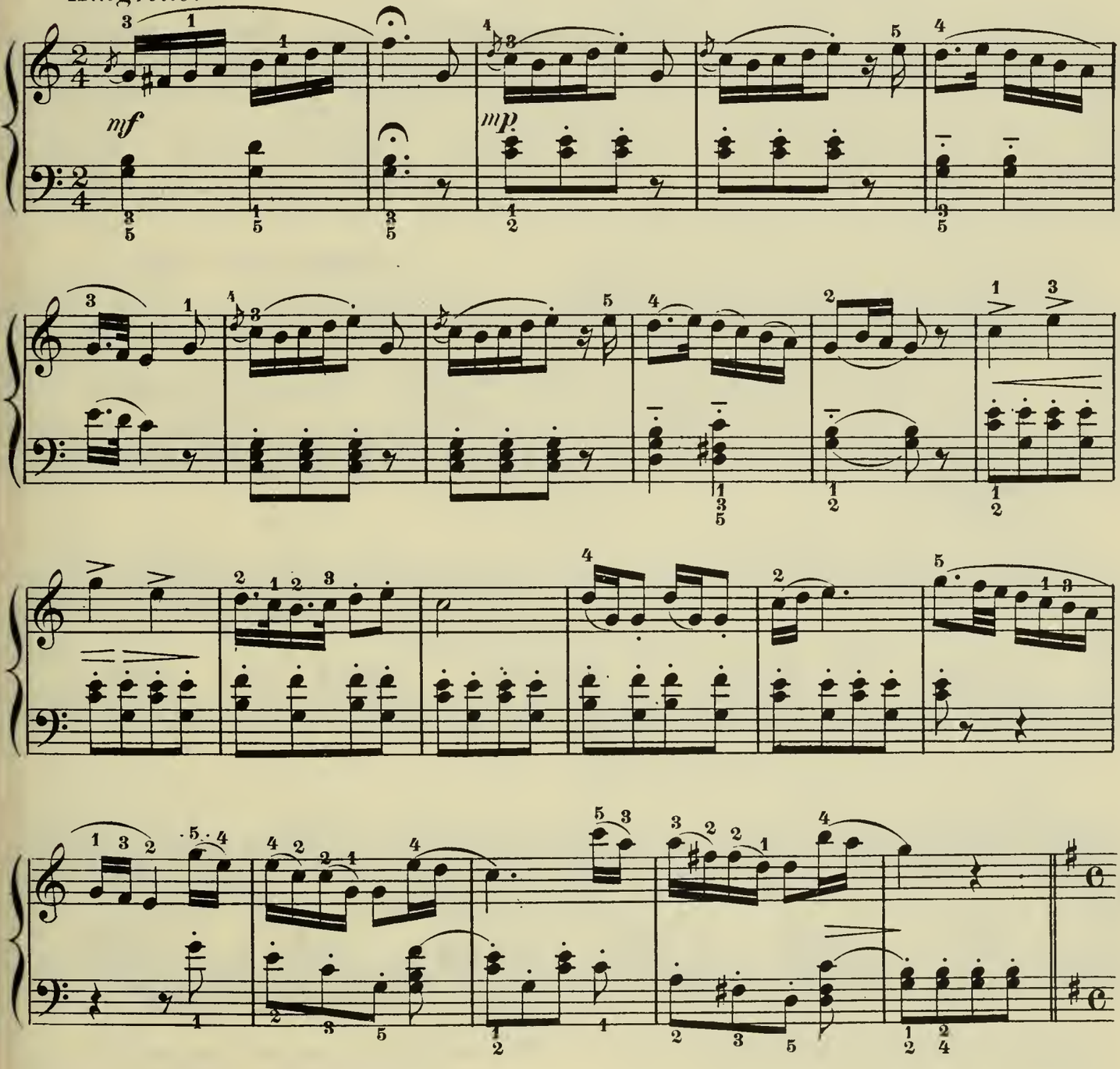
Moderato.



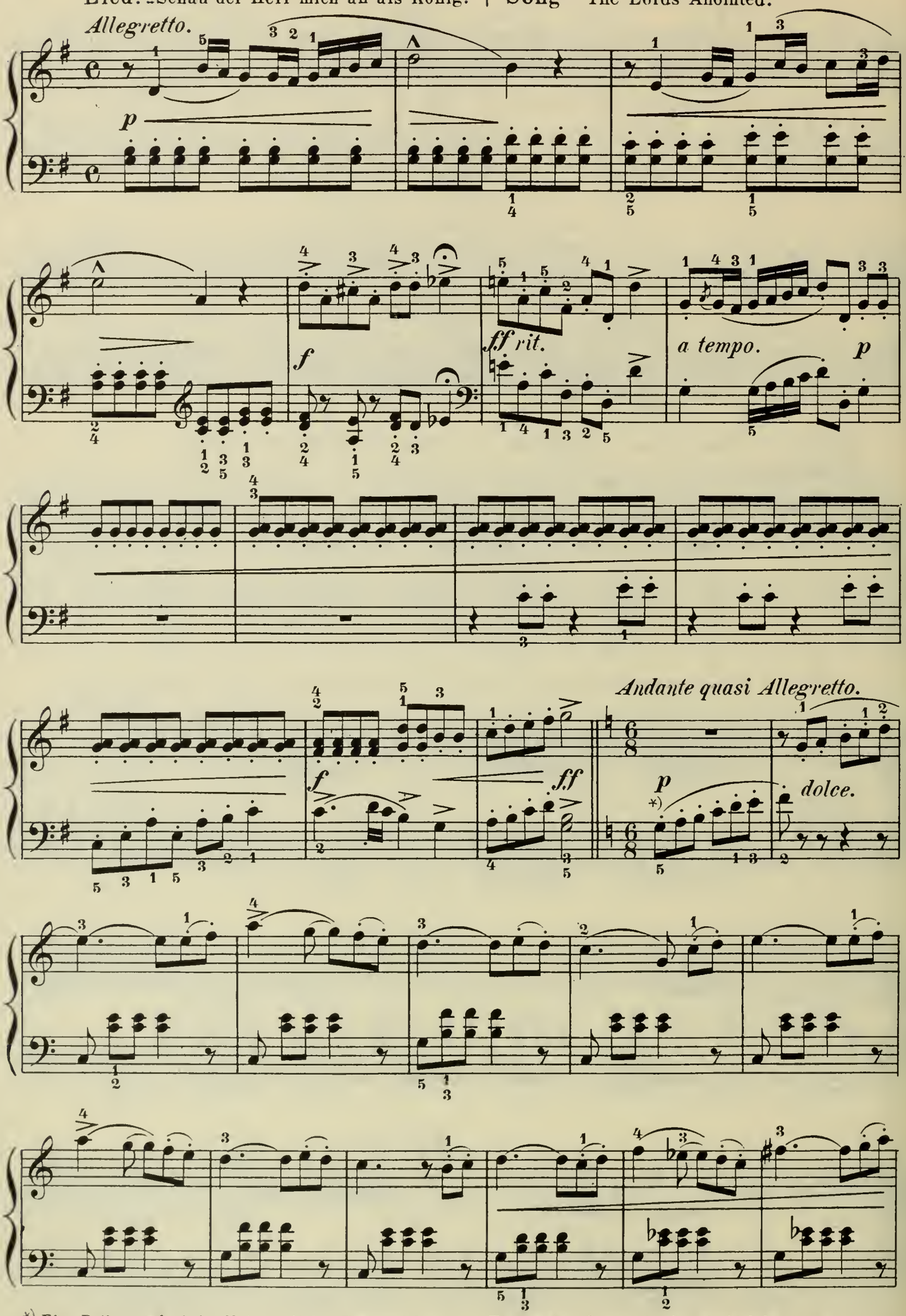


Lied. „Wir winden dir den Jungfernkranz." | The bride's-maids' Chorus.

Allegretto.

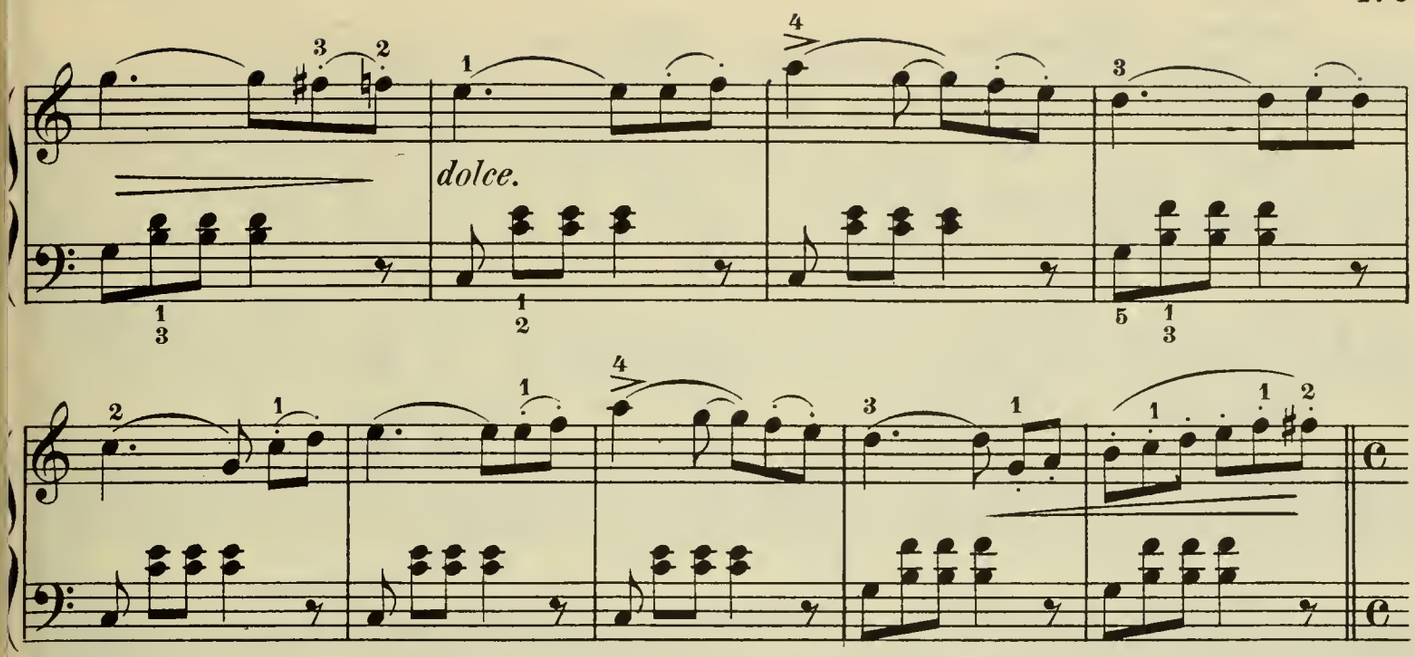


Lied. „Schau' der Herr mich an als König." | Song "The Lords' Anointed."



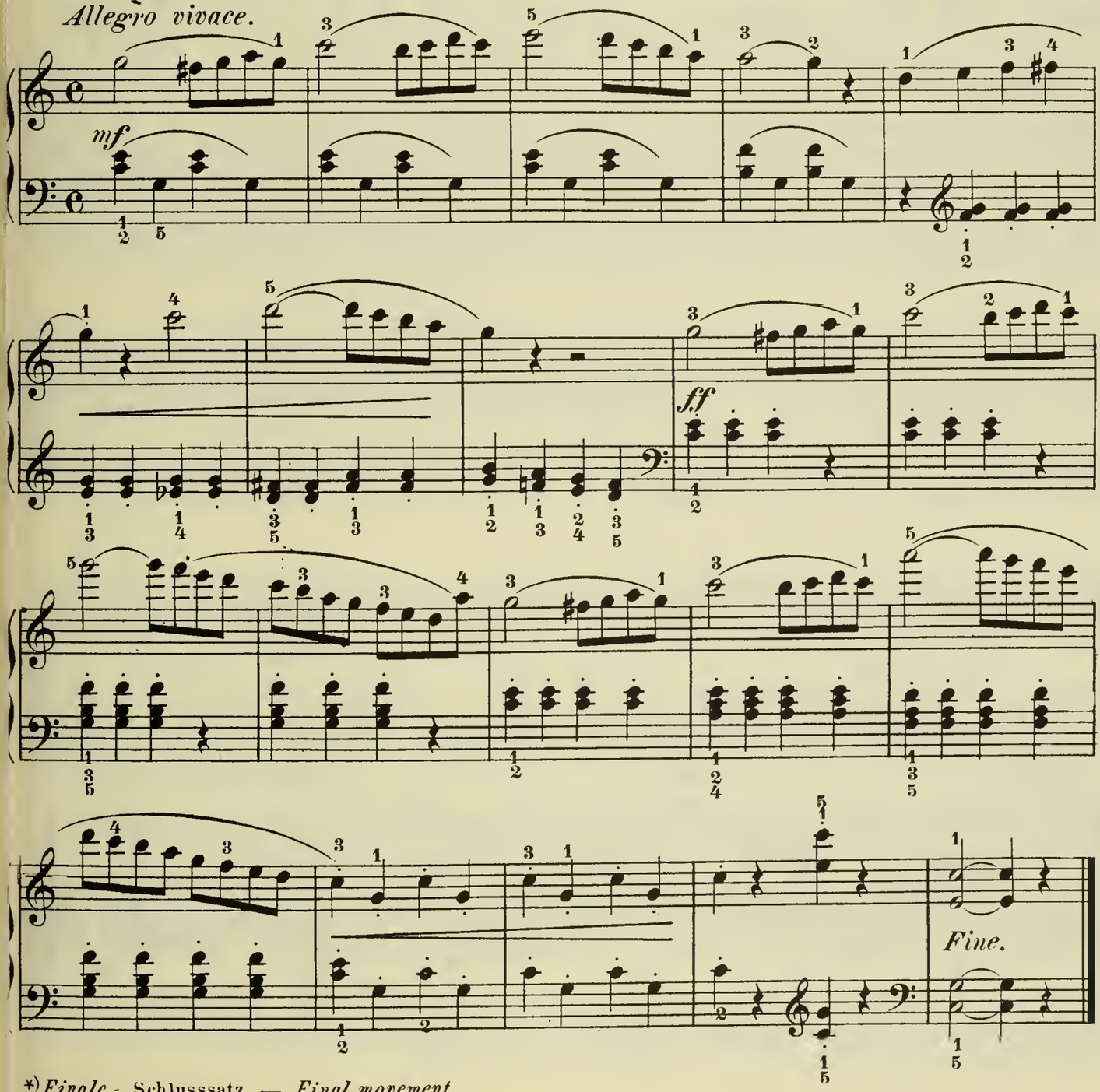
*) Eine Reihe geschwinder Noten mit dem Tragezeichen wird Halbstaccato gespielt. (Siehe Seite 39.)

*) *This series of notes is played slightly staccato.* *(See page 39)*

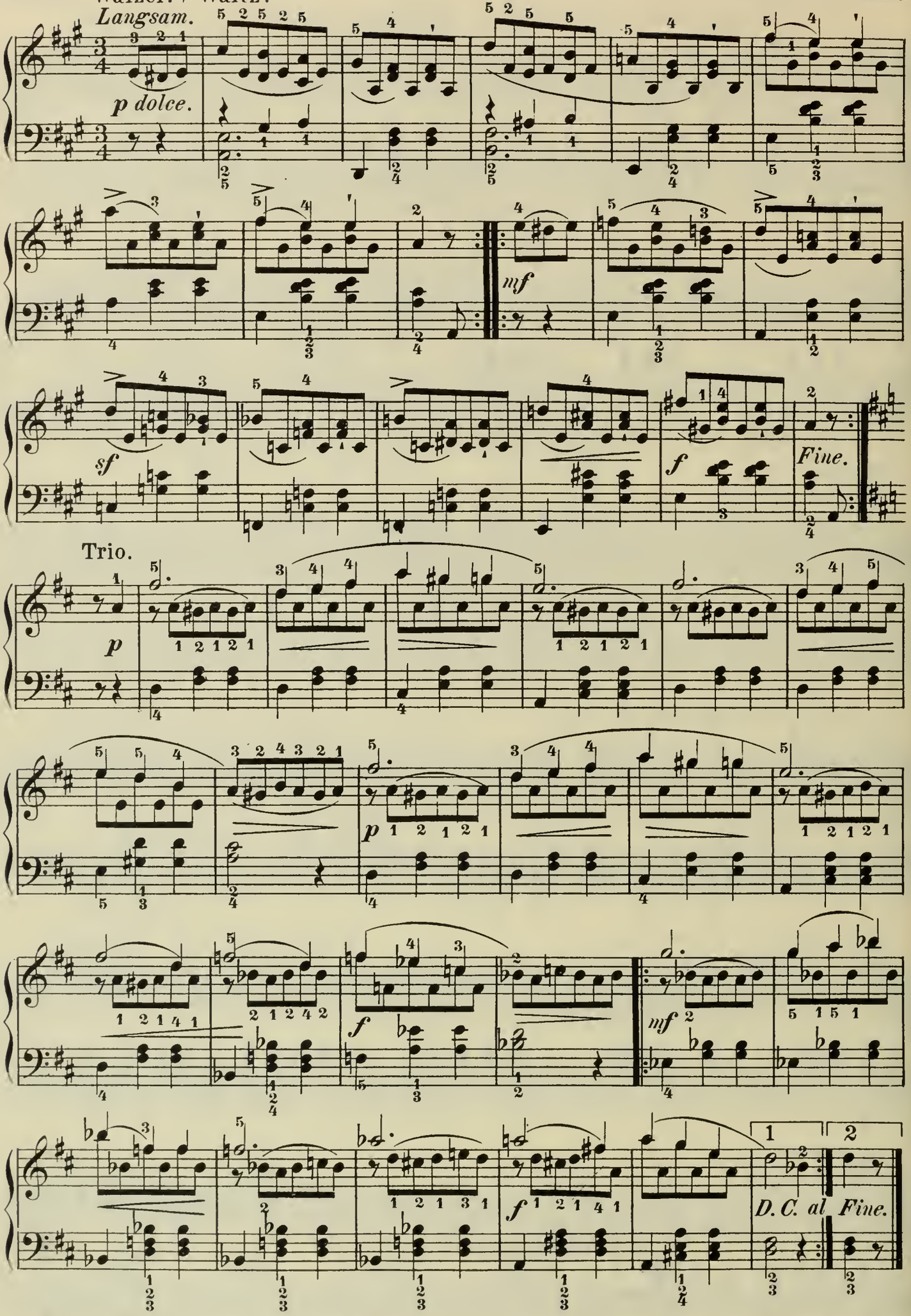


Finale.*)

Allegro vivace.



*) *Finale* = Schlusssatz. = *Final movement.*



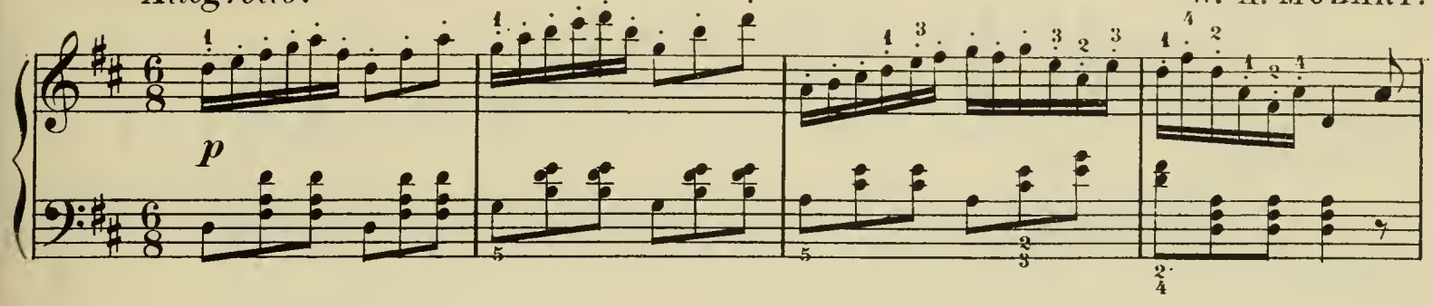
*) Diese Walzer sind bekannt unter dem falschen Titel „Schnsuchtswalzer von Beethoven."

These waltzes are falsely called "Schnsuchtswalzer by Beethoven."

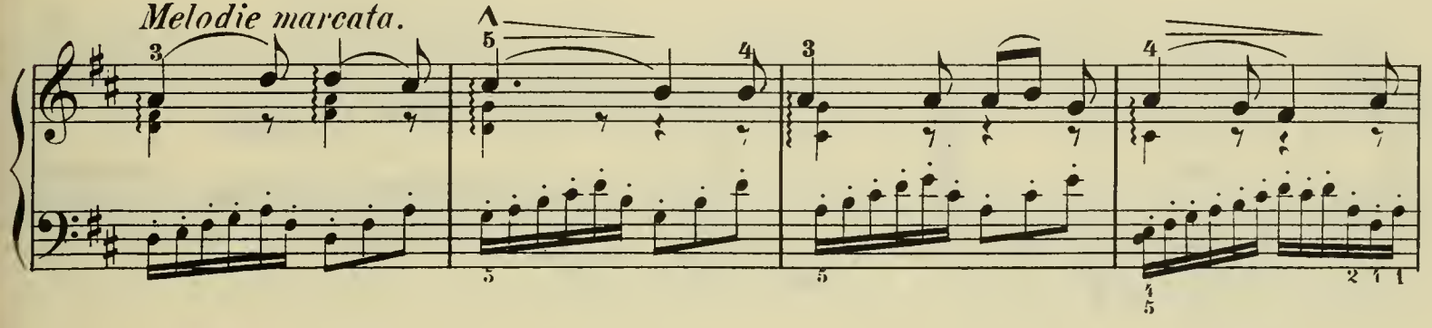
Arie. „Horch auf den Klang der Zither," aus Don Juan. | Serenade.

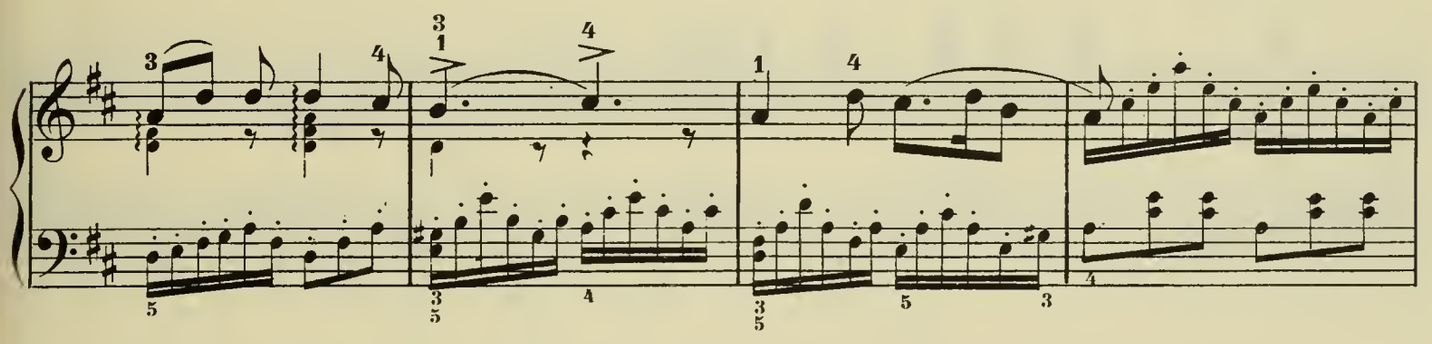
Allegretto.

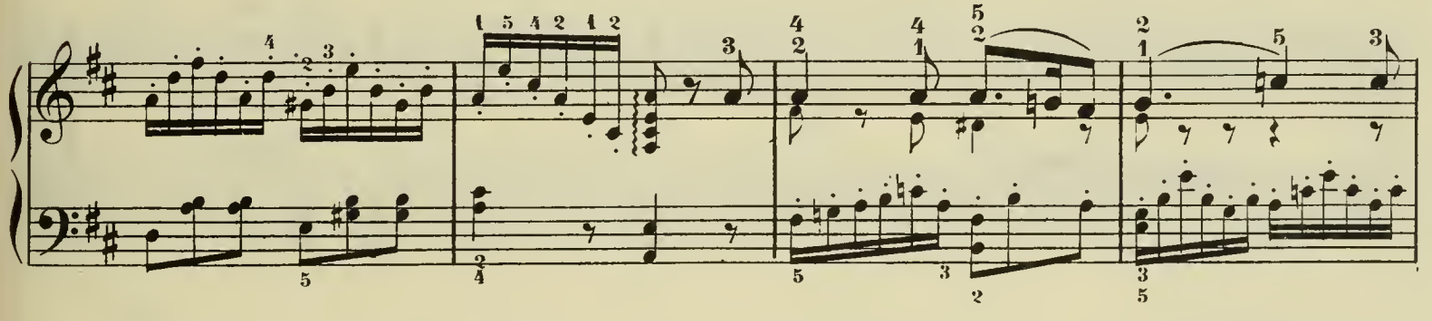
W. A. MOZART.

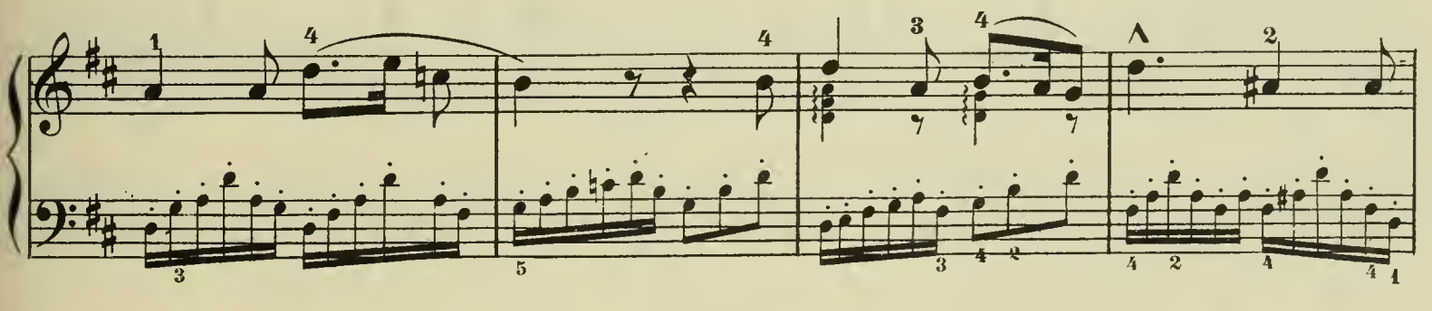


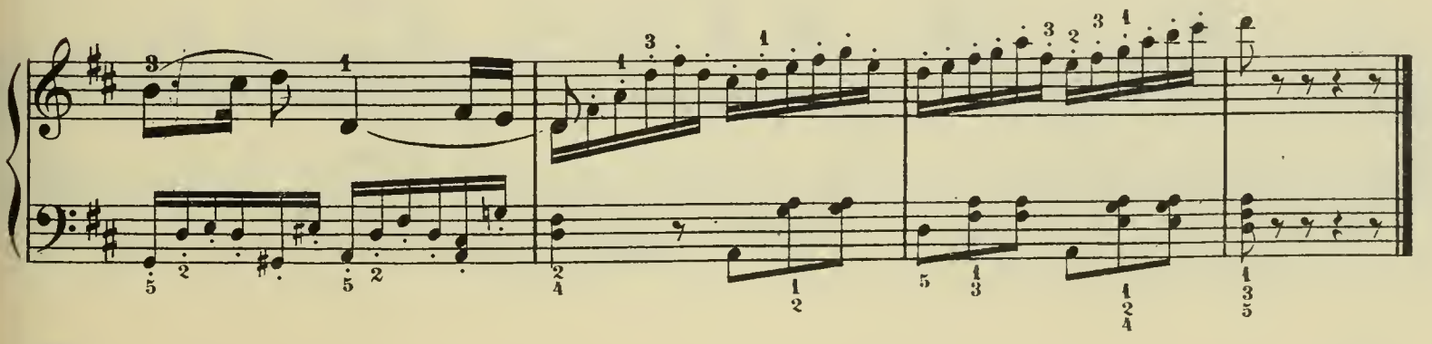
Melodie marcata.





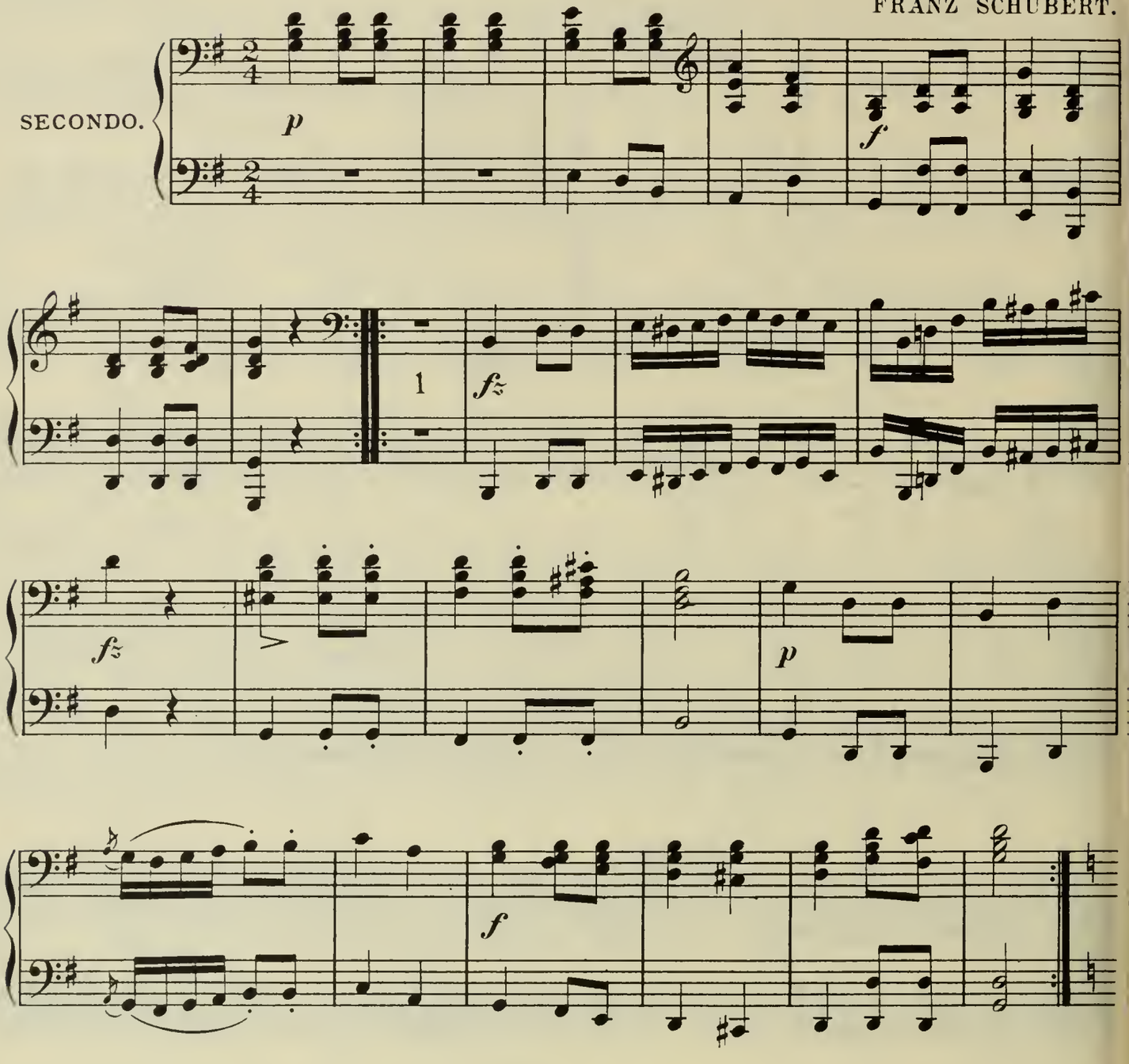






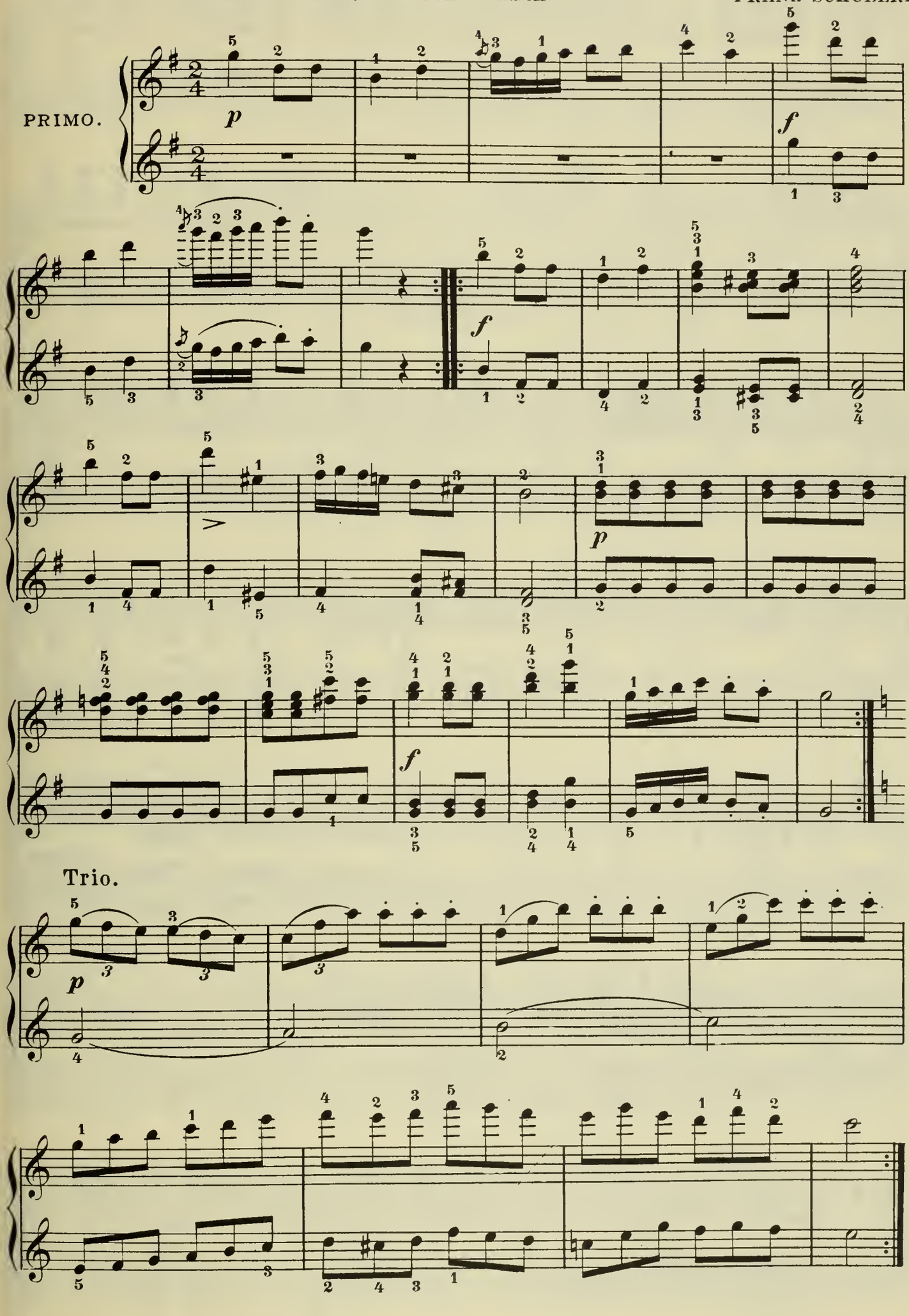
Kinder-Marsch. | Children's March.

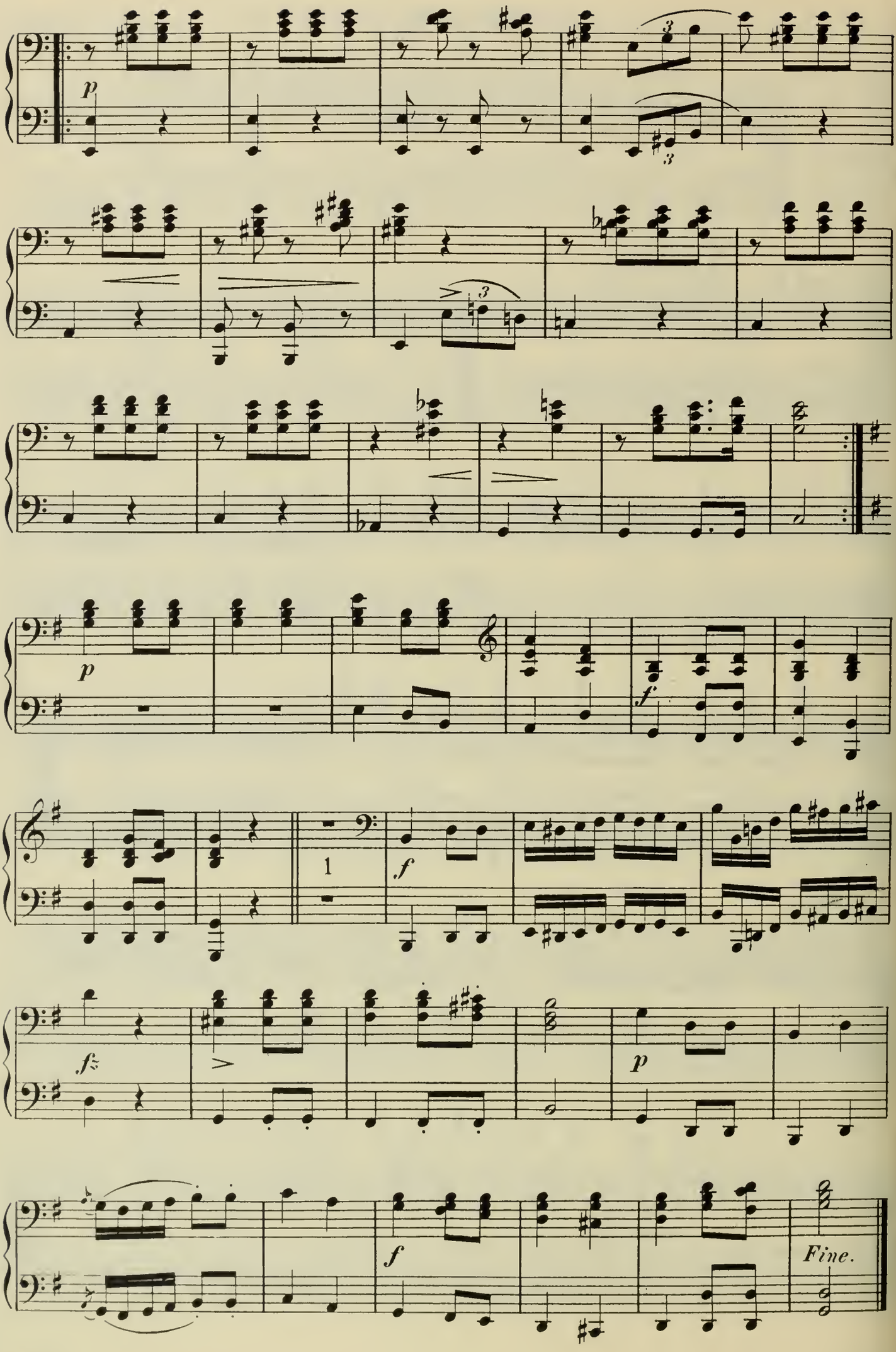
FRANZ SCHUBERT.

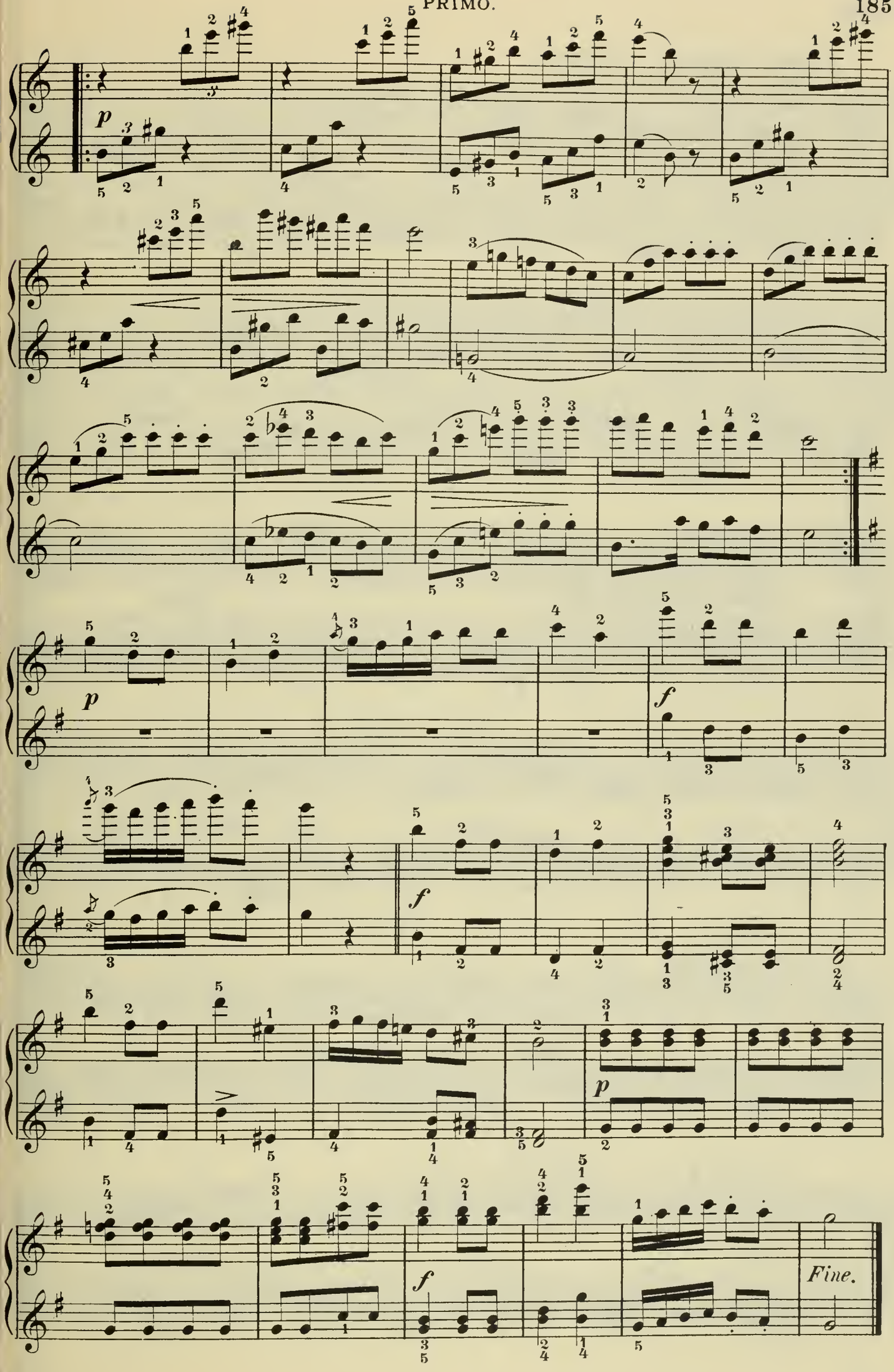


Kinder-Marsch. | Children's March.

FRANZ SCHUBERT.

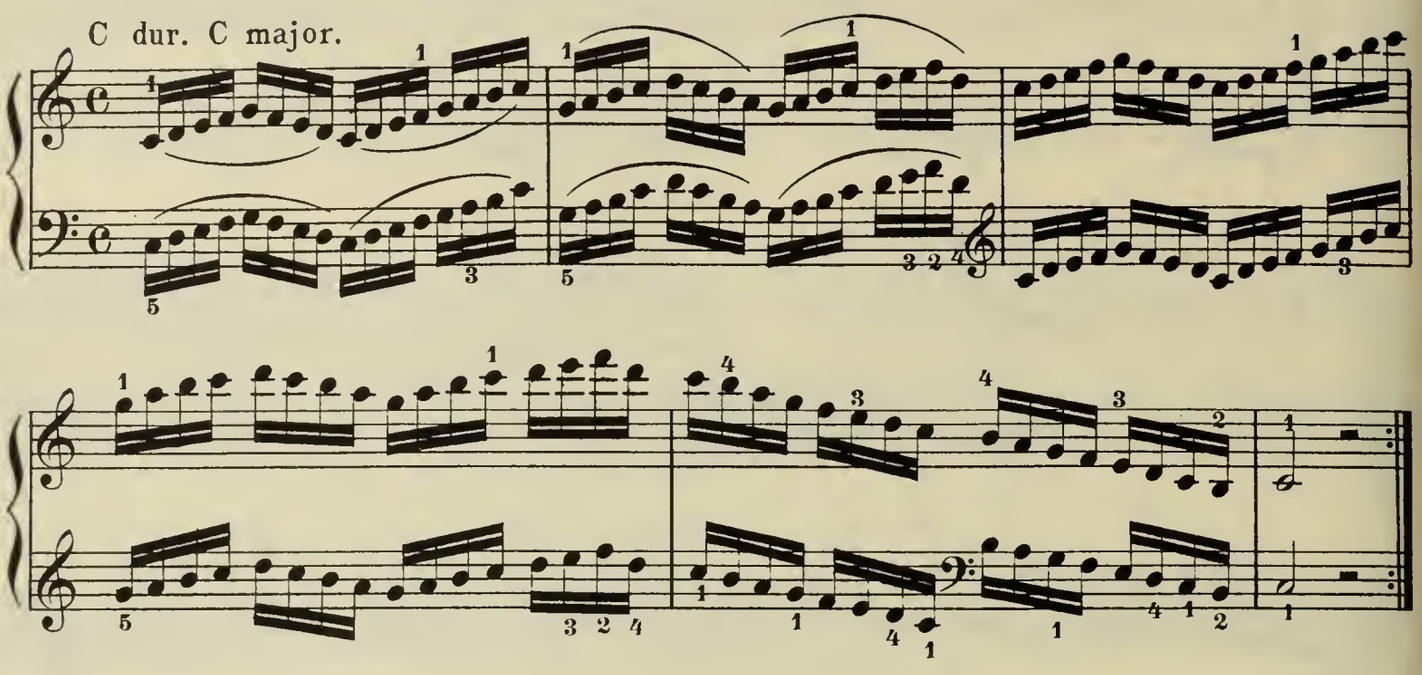



p
3
3
3
p
1
f
fz
p
f
Fine.

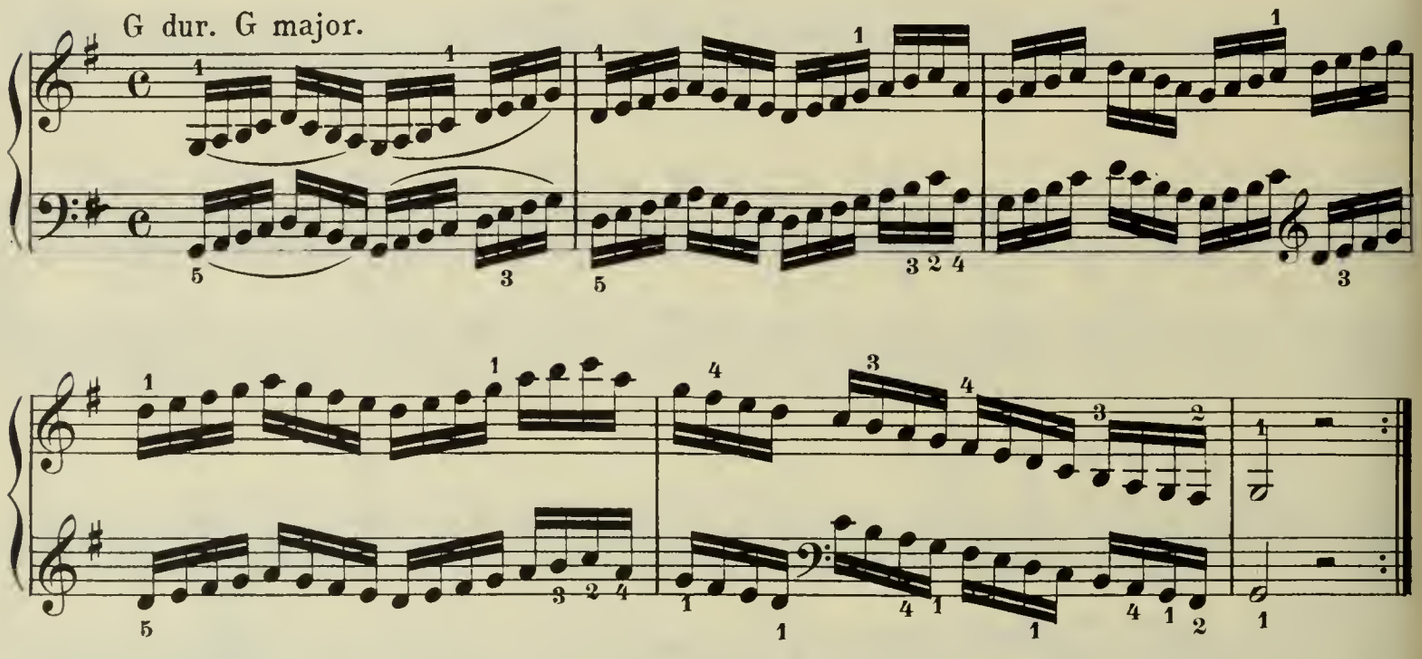

p
f
p
f
p
f
Fine.

Läufer-Uebungen. | Passages.

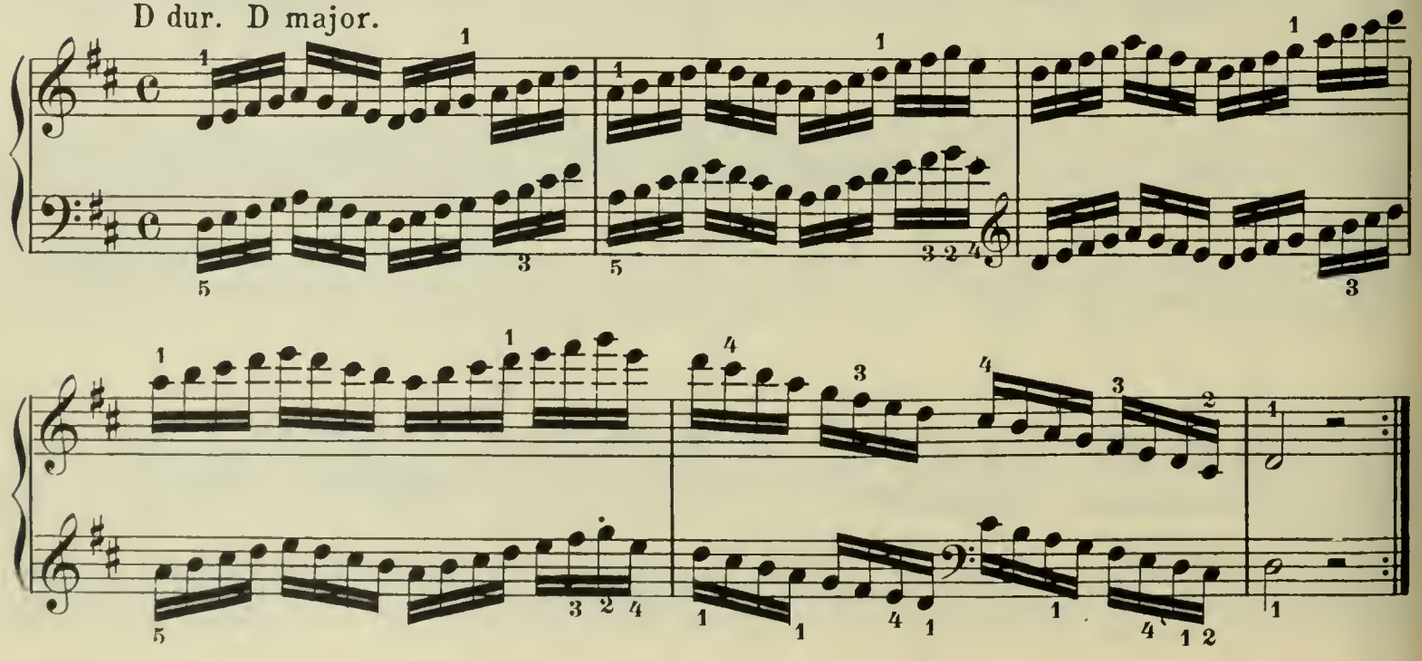
C dur. C major.



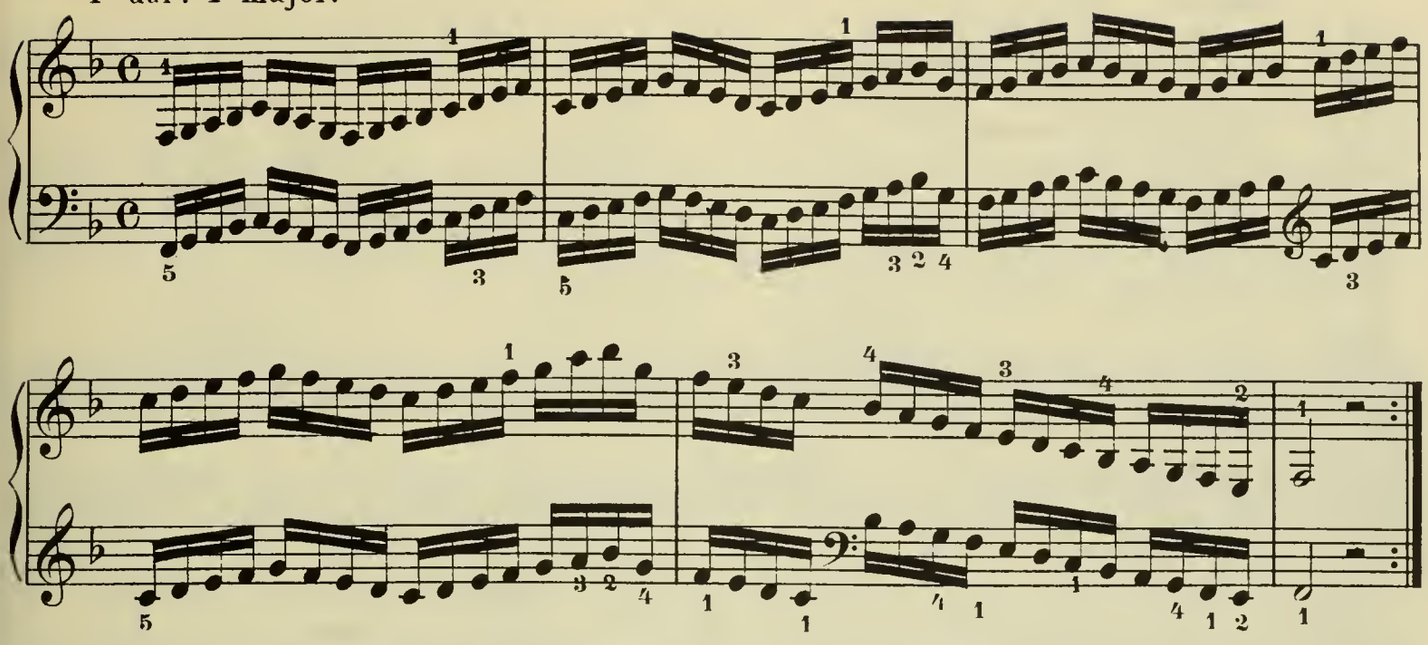
G dur. G major.



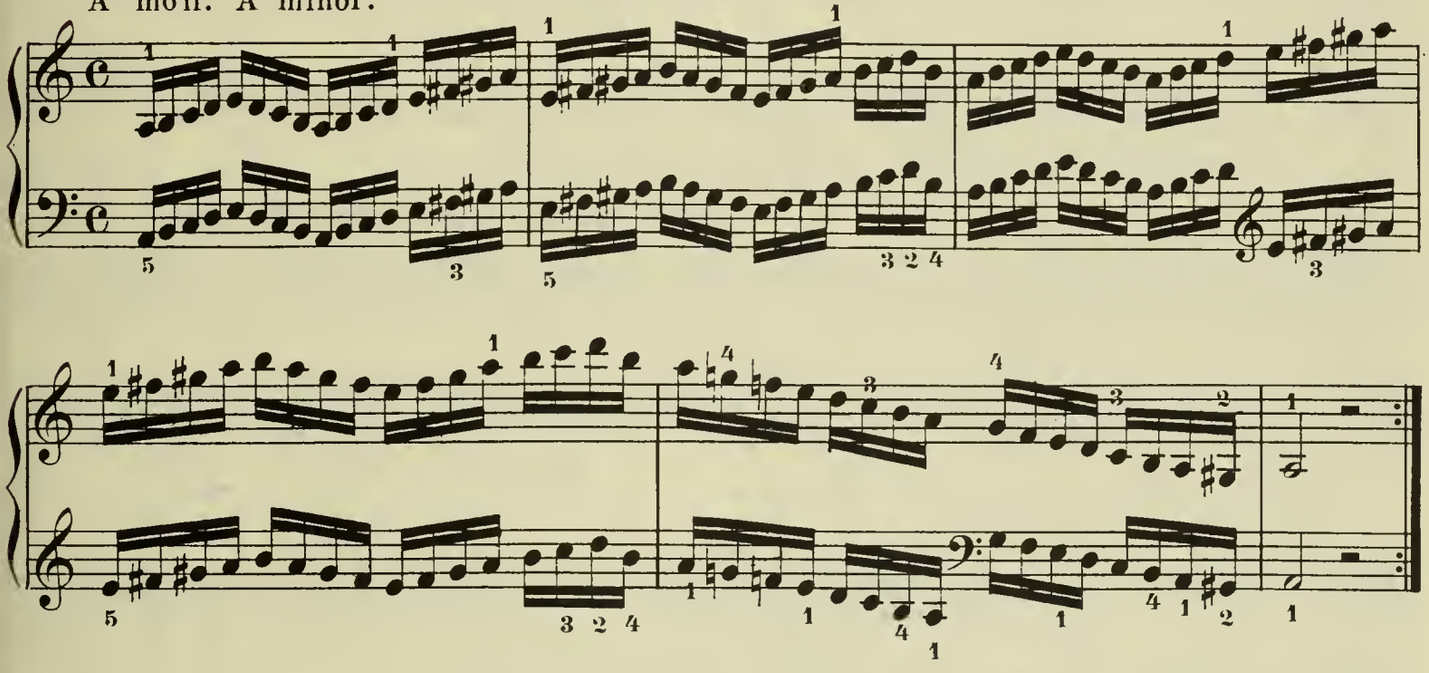
D dur. D major.



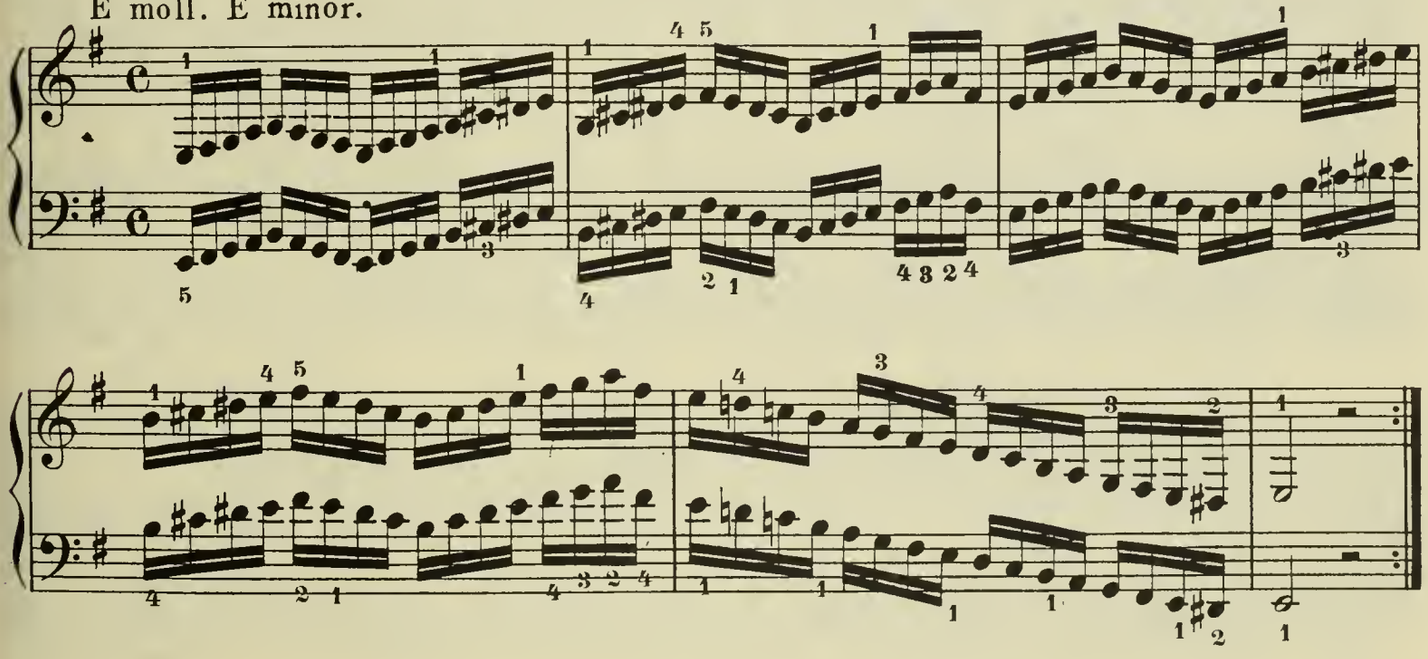
F dur. F major.



A moll. A minor.



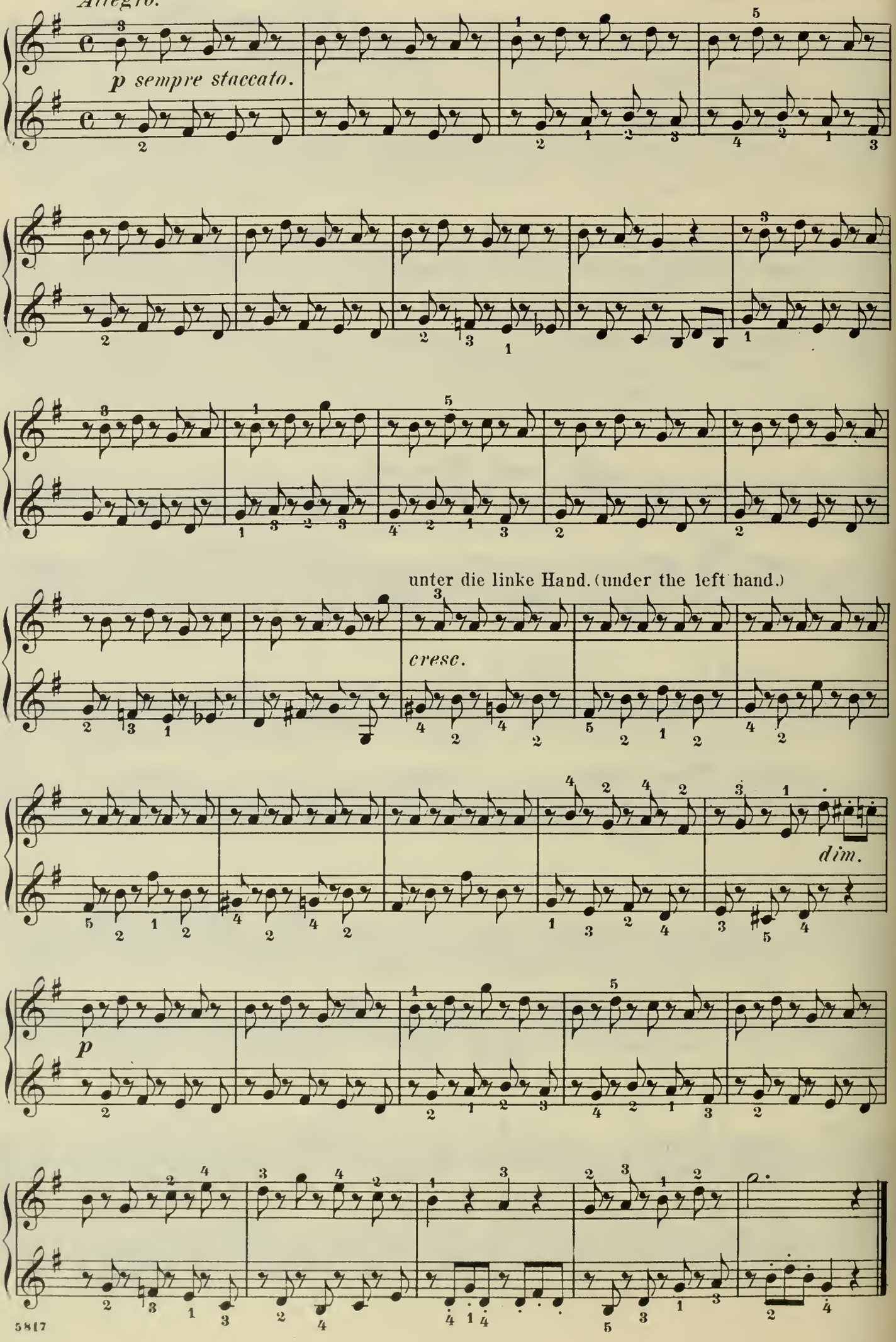
E moll. E minor.



Etüde. | Study.

R. SCHWALM.

Allegro.



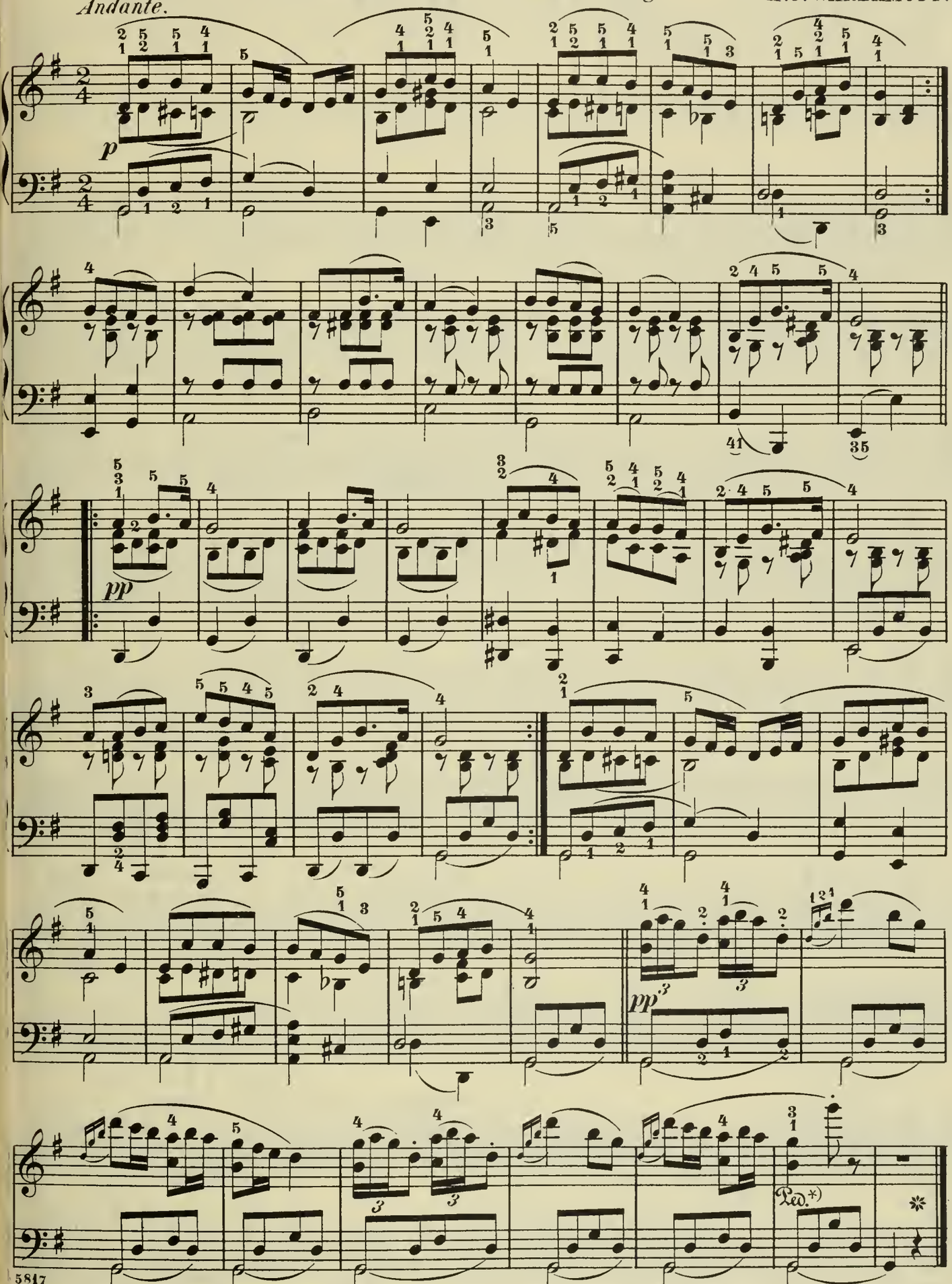
Noten aus der Contra-Octave. *f g a h*

Notes of the first octave. *f g a b*

Russisches Lied: „Der rothe Sarafan." | Russian-Song.

A. J. WARLAMOFF.

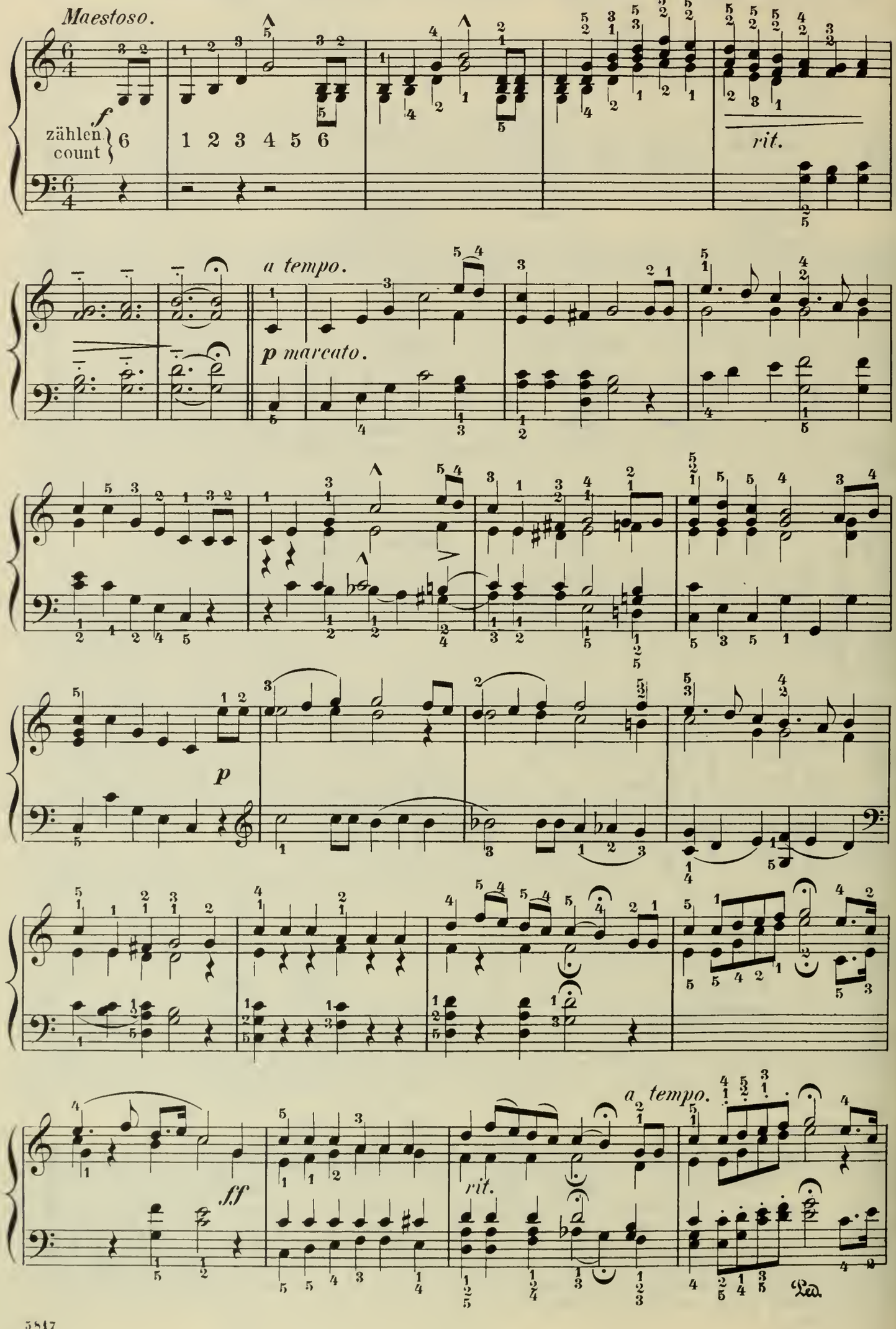
Andante.

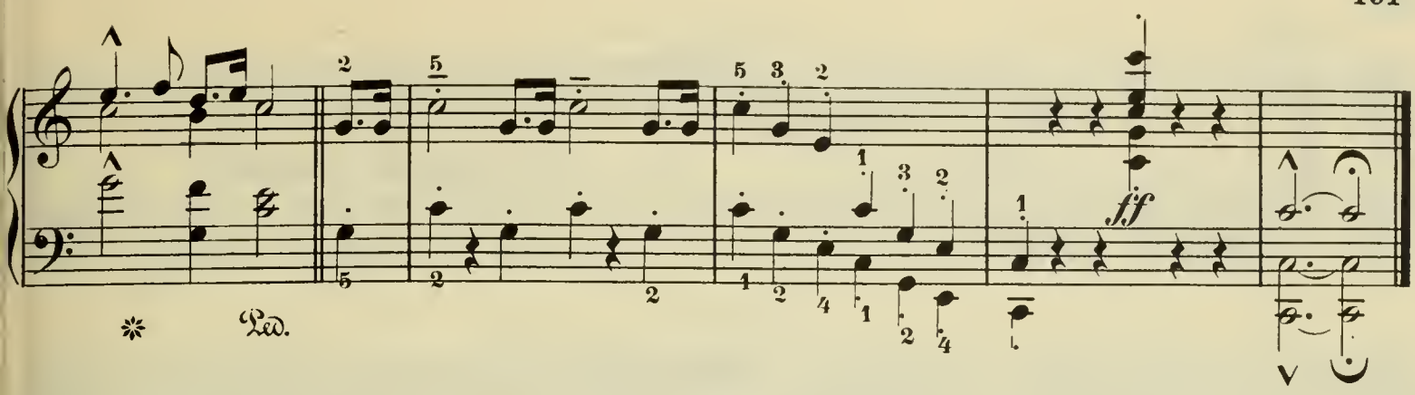


*) Das „*Pedal*" rechts niederzutreten (es wird dadurch der „*Dämpfer*" von den Saiten entfernt) und bei ✻ den Fuss wieder aufzuheben.

*) *The Right Hand pedal is here pressed down, so that the dampers may be raised from the strings and the tone thus continued. At ✻ raise the Pedal.*

Amerikanisches Nationallied. | American National Song. "Star-spangled banner."





Zwei Sonatinen. (No 2.)

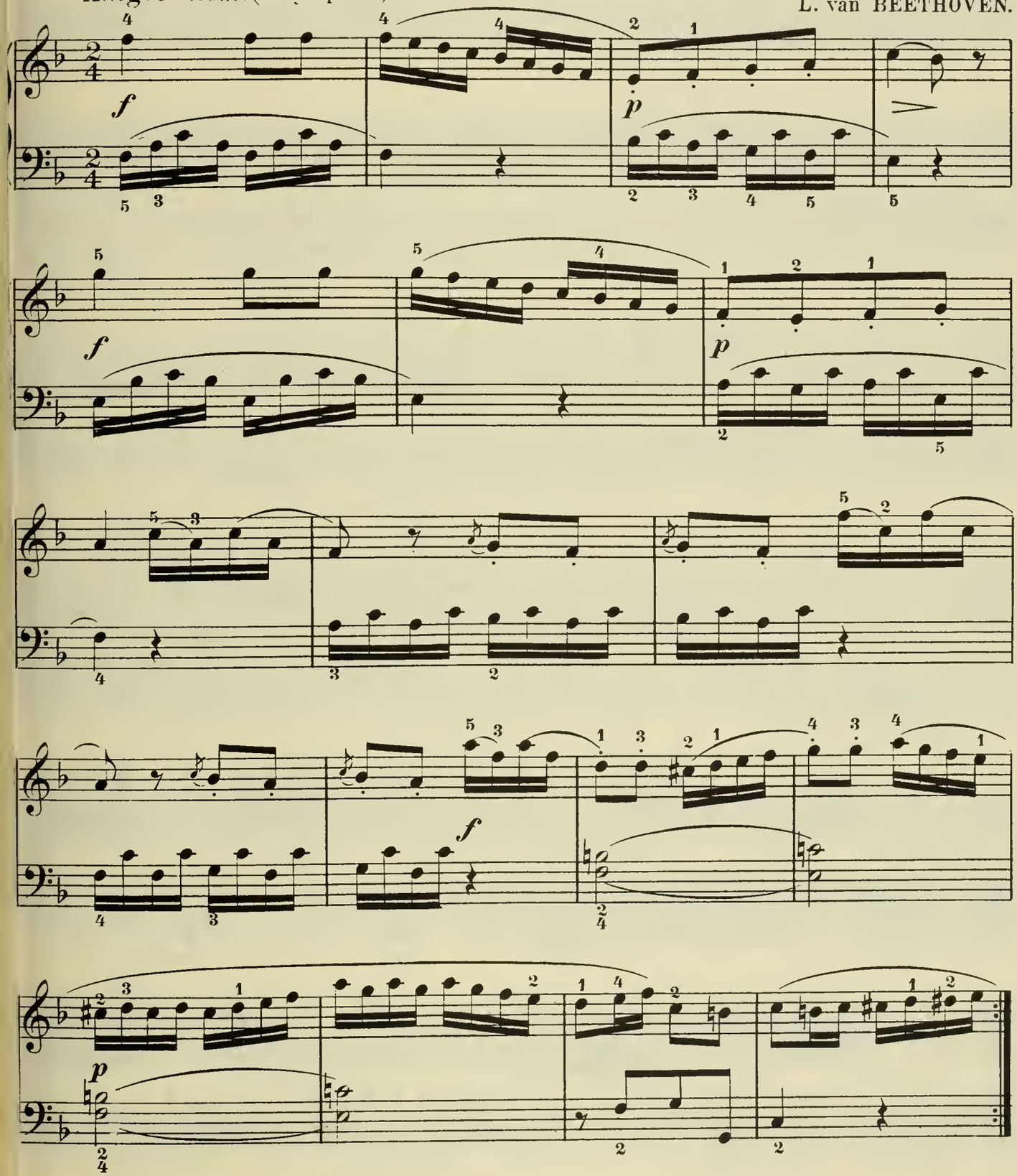
(Siehe Seite 148.)

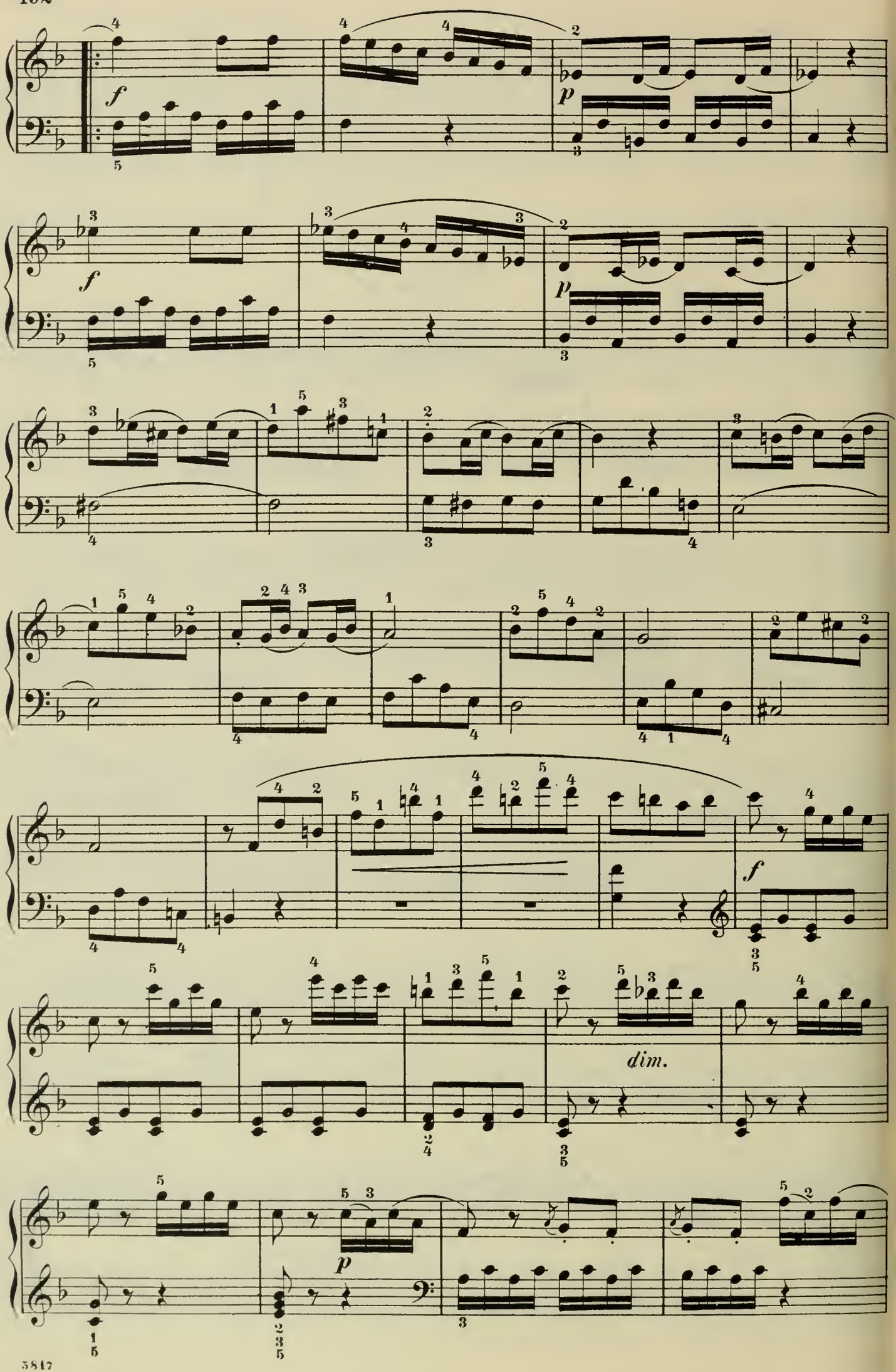
Two Sonatas. (No 2.)

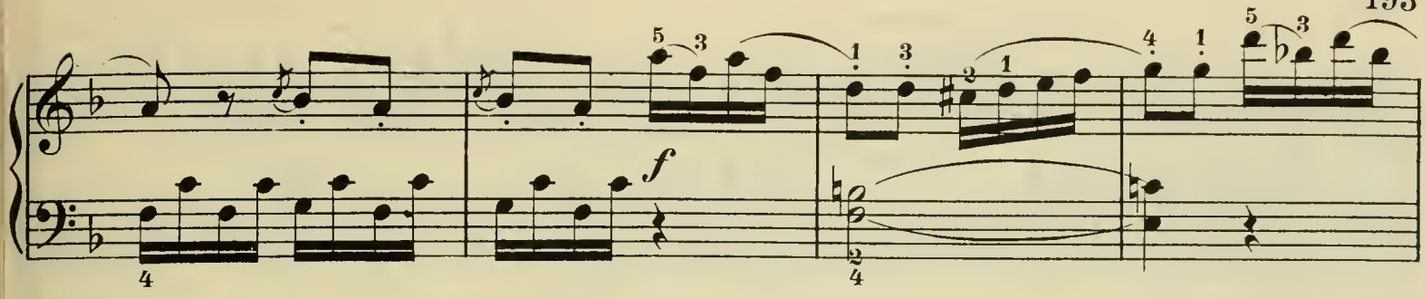
(See page 148.)

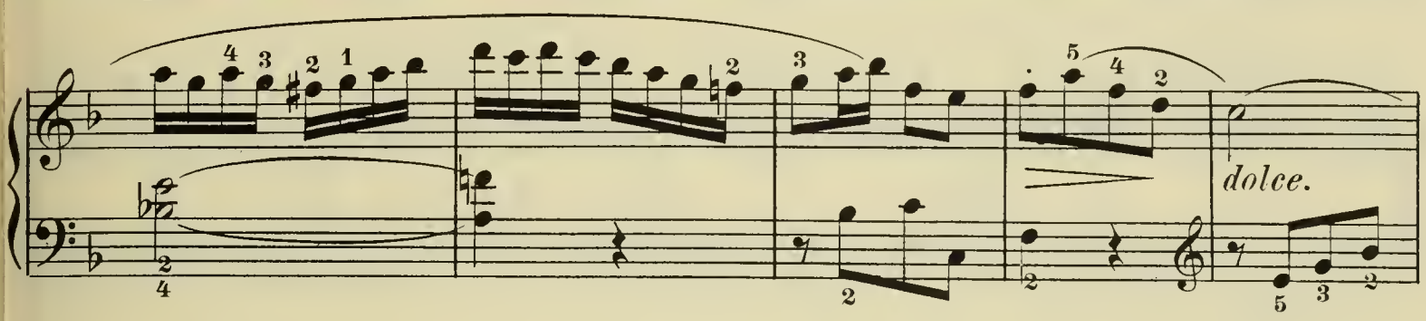
Allegro assai. (Very quick.)

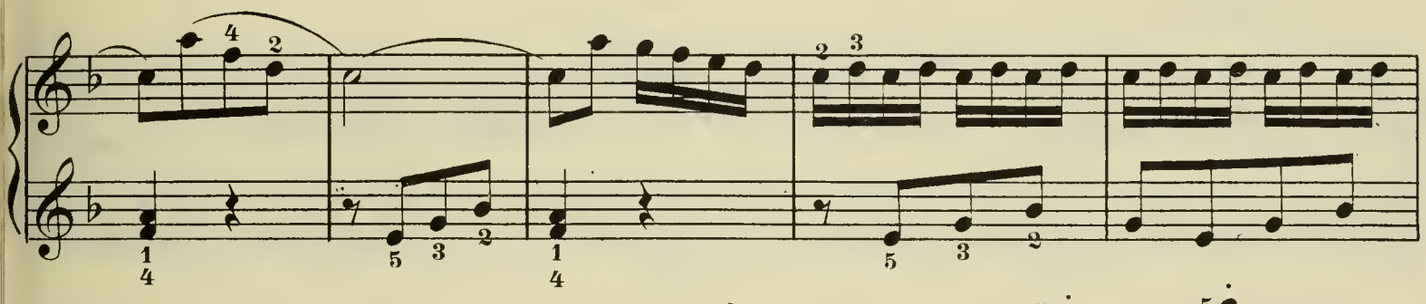
L. van BEETHOVEN.

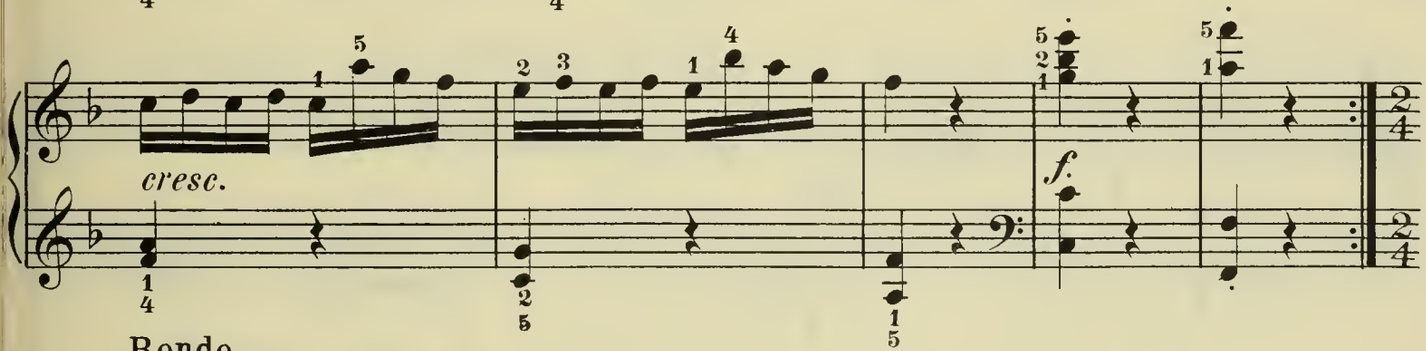



f
p
f
p
f
dim.
p



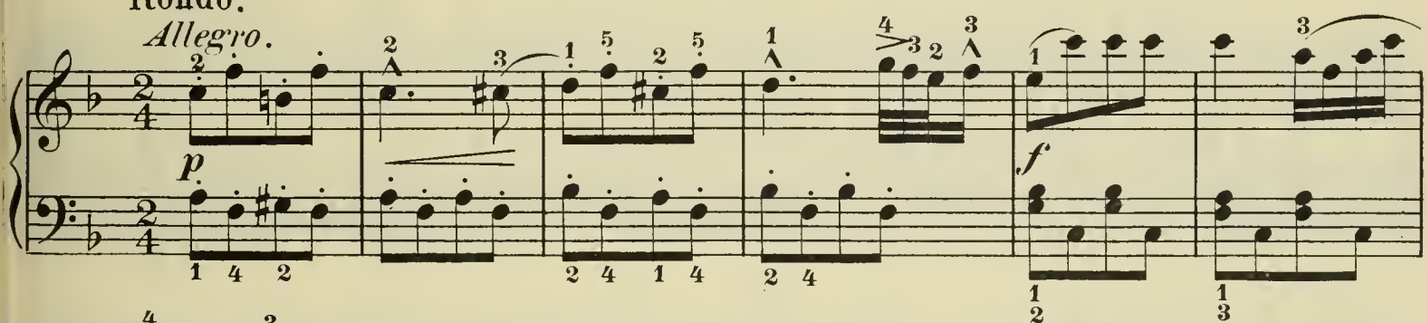


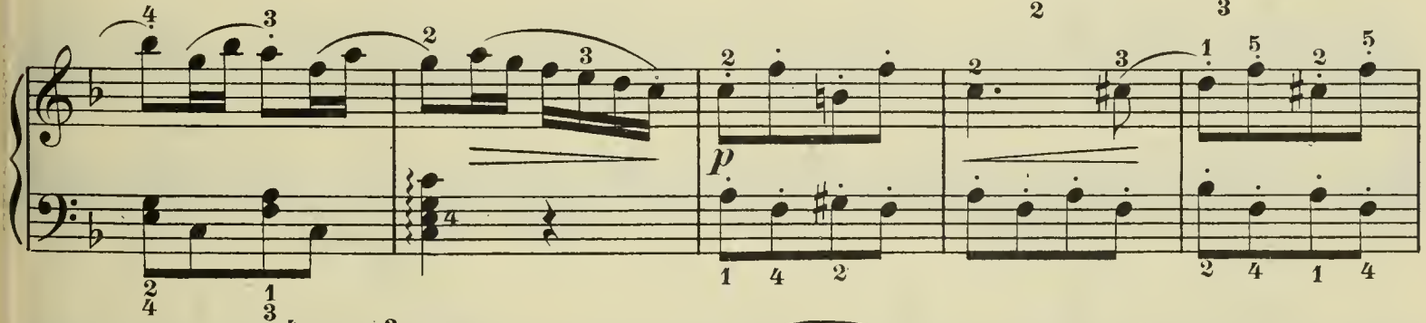


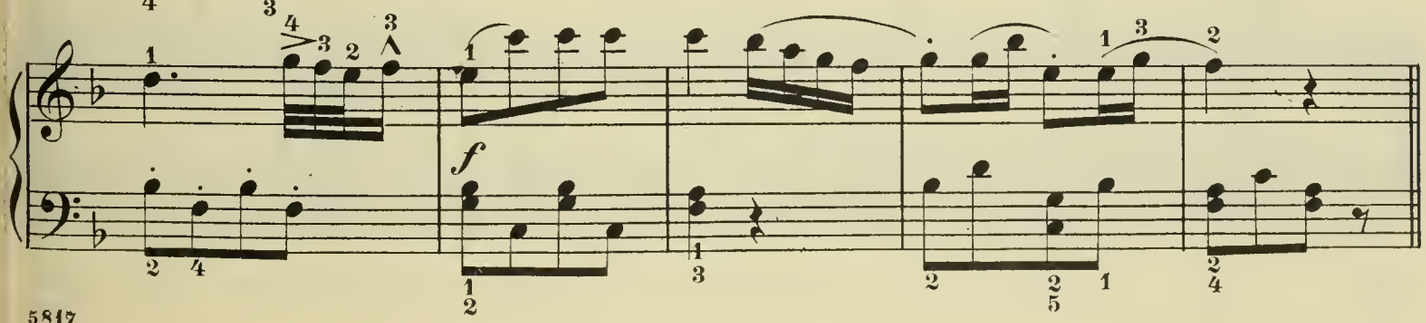


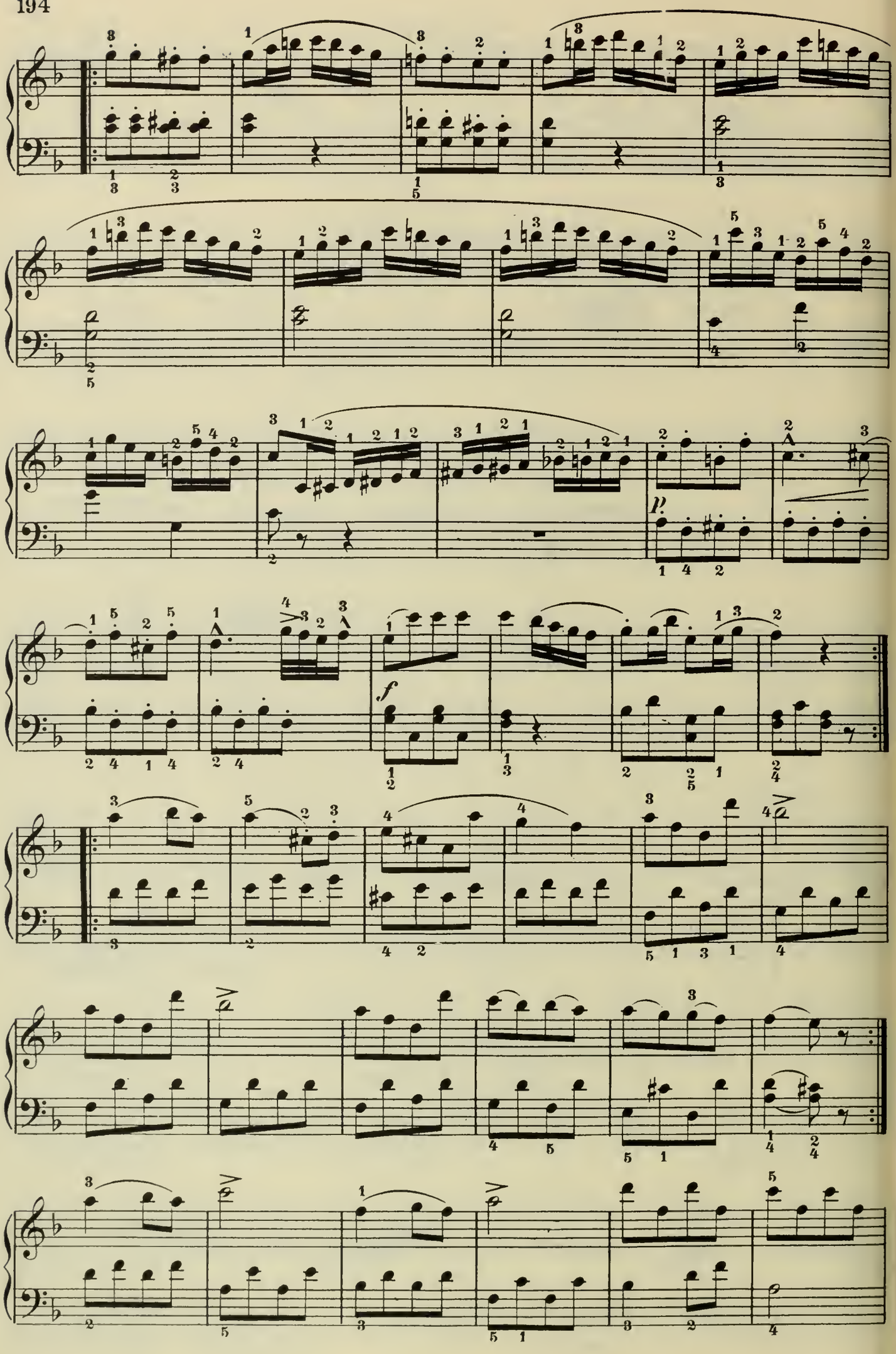
Rondo.

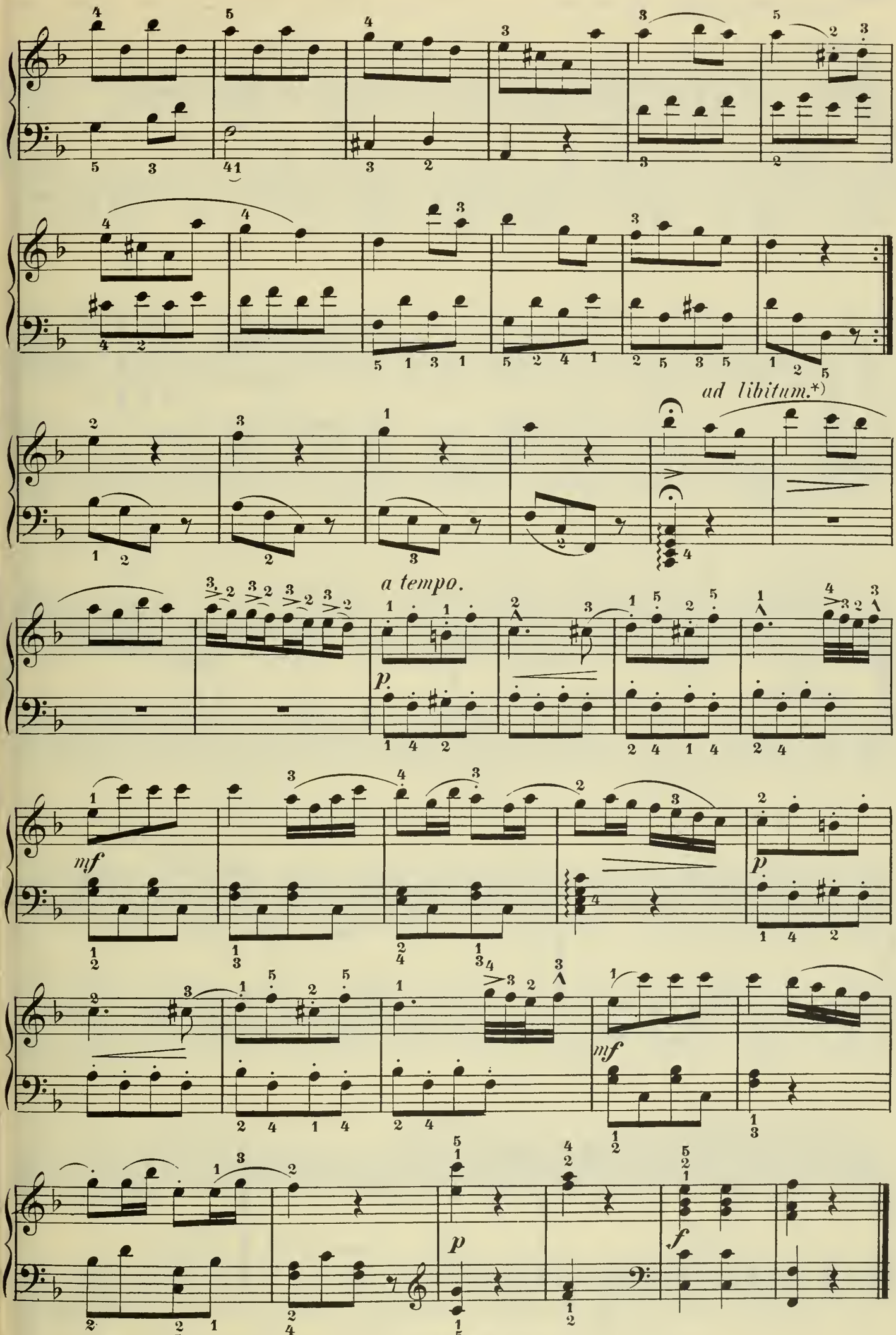
Allegro.







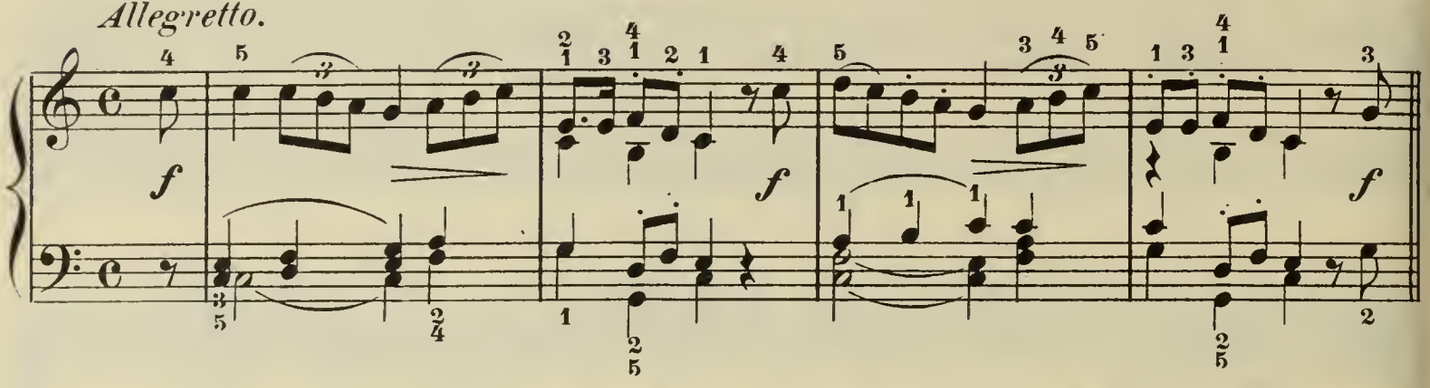

p
f

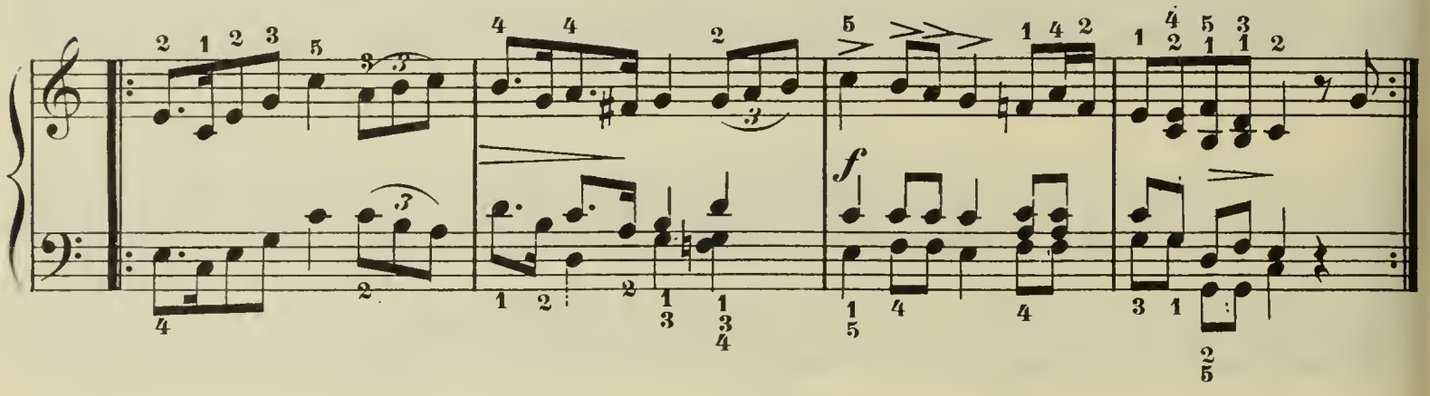


*) *ad libitum* = nach Belieben, frei im Vortrag. = *delaying the time at will or pleasure.*

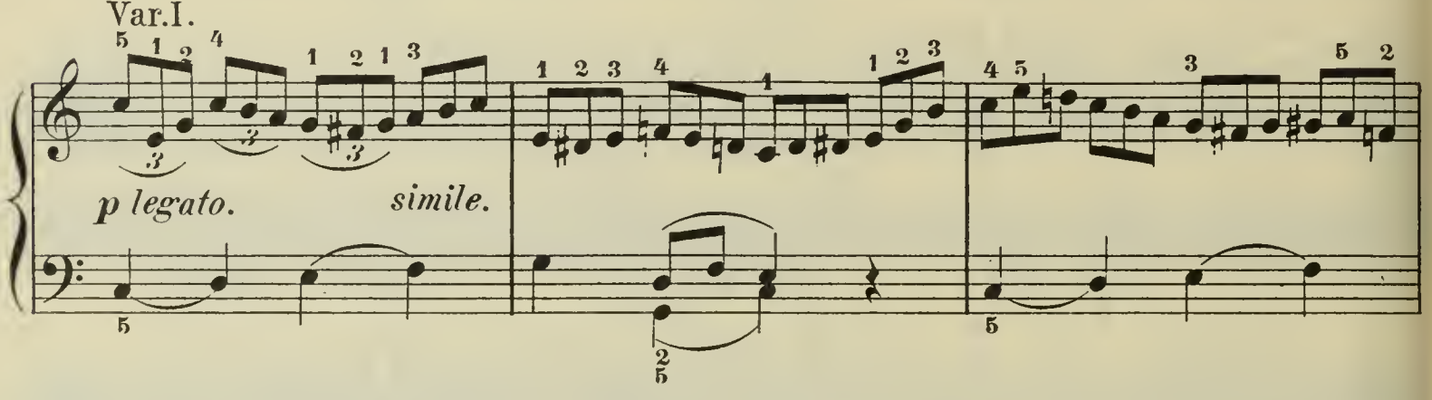
Schottisches Lied. Variationen v. R. SCHWALM. | Scotch Song. "The blue bells of Scotland."

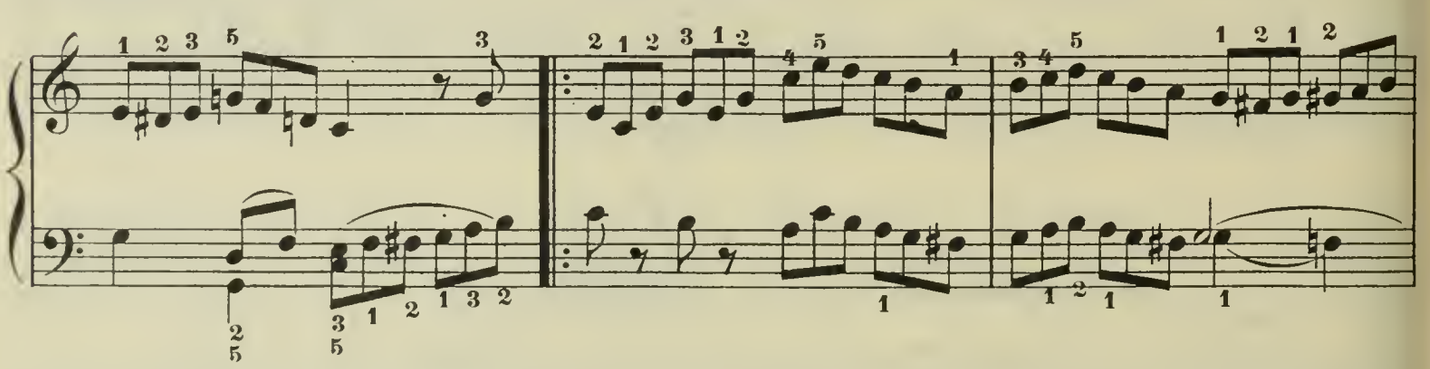
Allegretto.

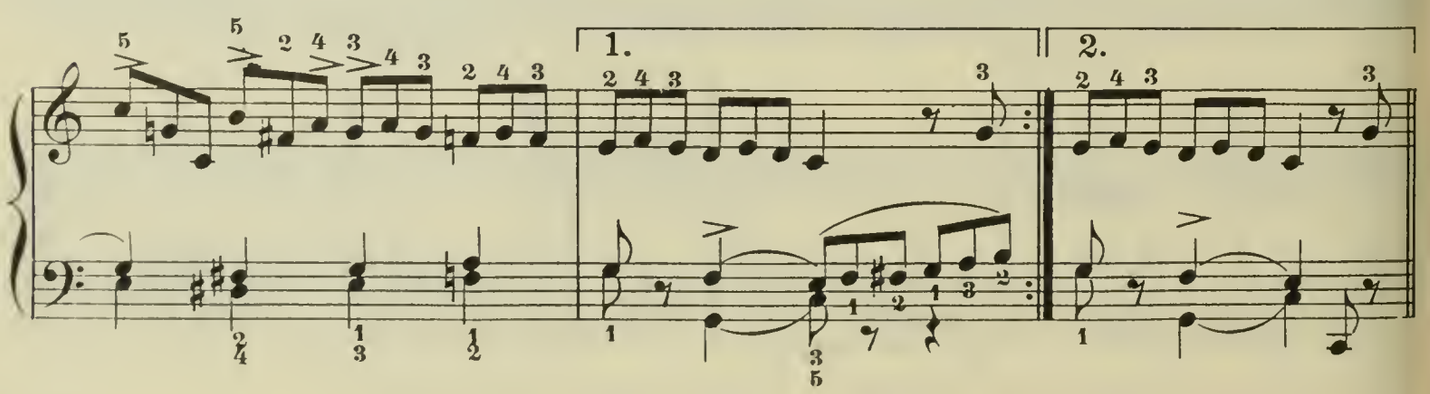




Var. I.







Var. II.

f

1.

2.

ff

Arpeggien.

Rhythmisirt (d.h. in gleichmässige, betonte Notengruppen getheilt.)

Arpeggios.

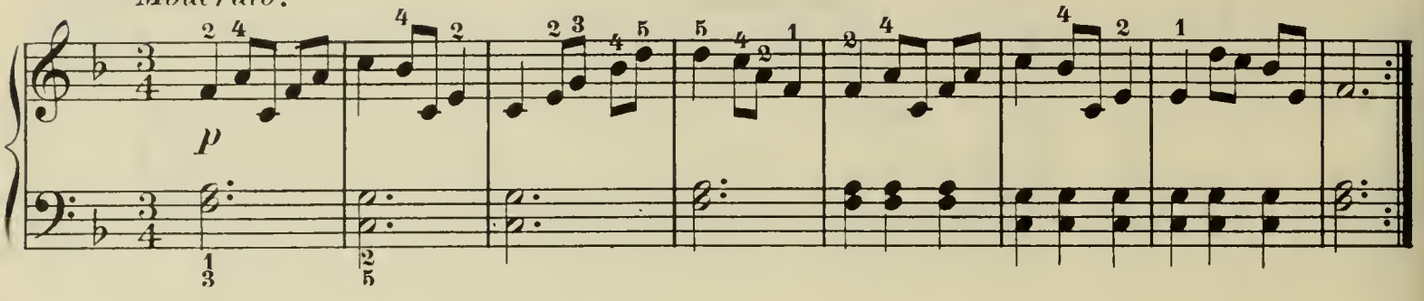
Divided into regular, rhythmic groups of notes.

R. H.
L. H.

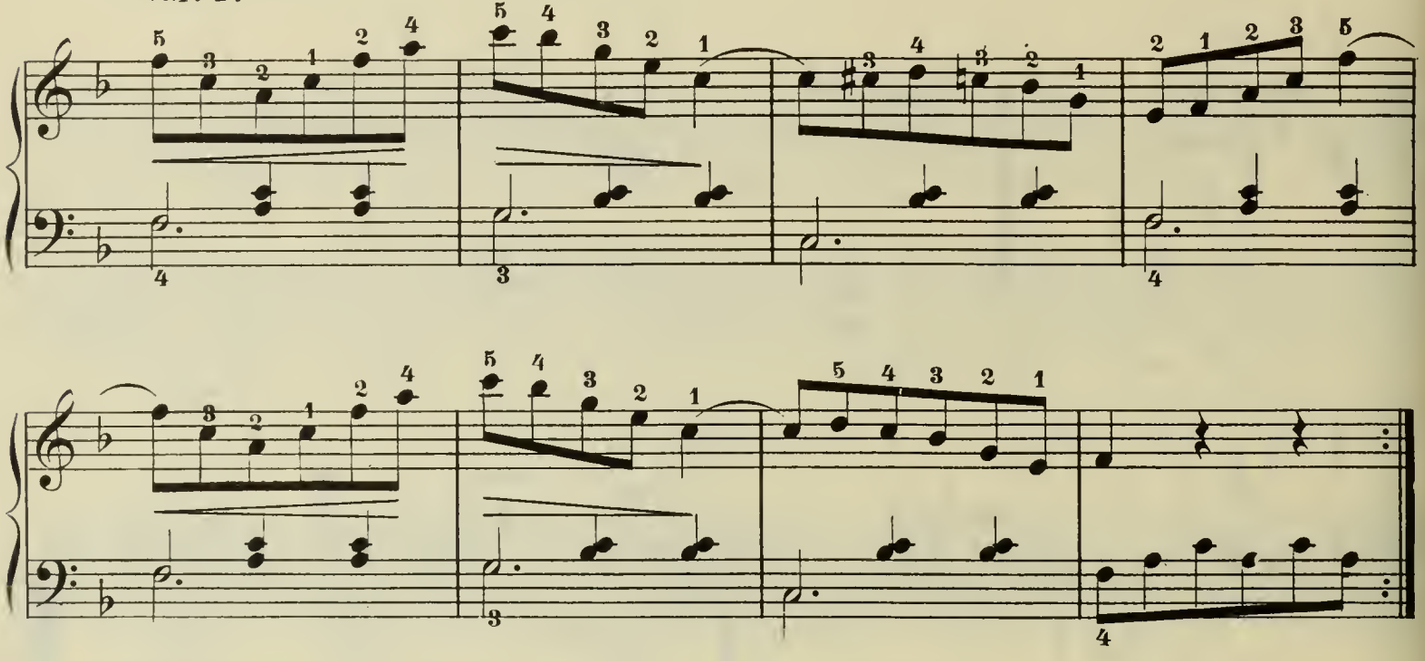
Tyrolerlied mit Variationenen. | Tyrolese Song with Variations.

FR. KUHLAU.

Moderato.



Var. I.



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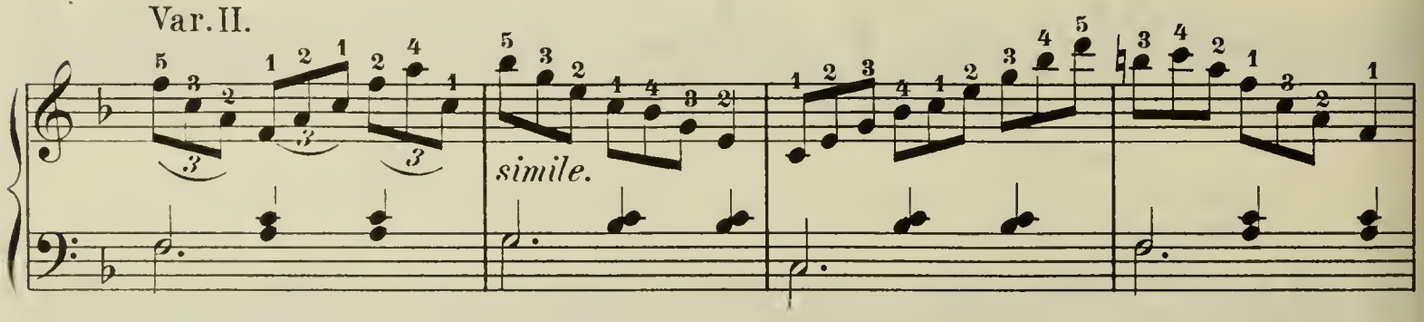

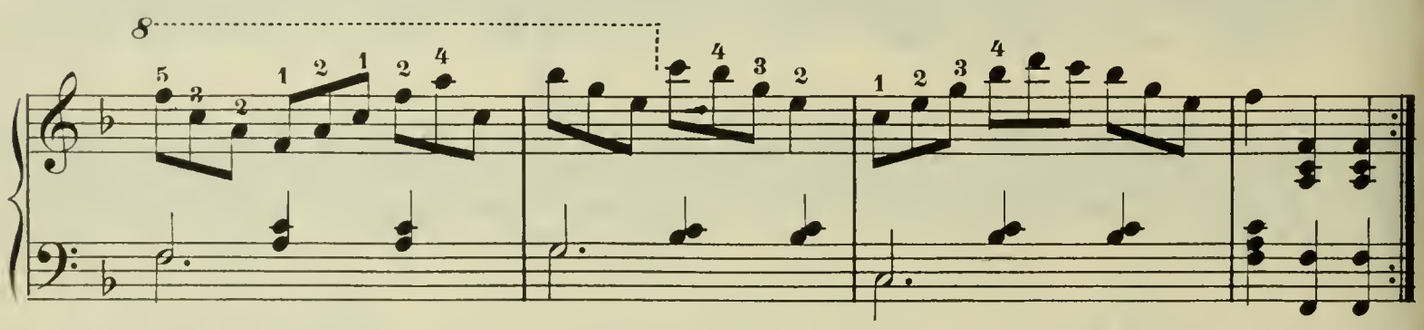

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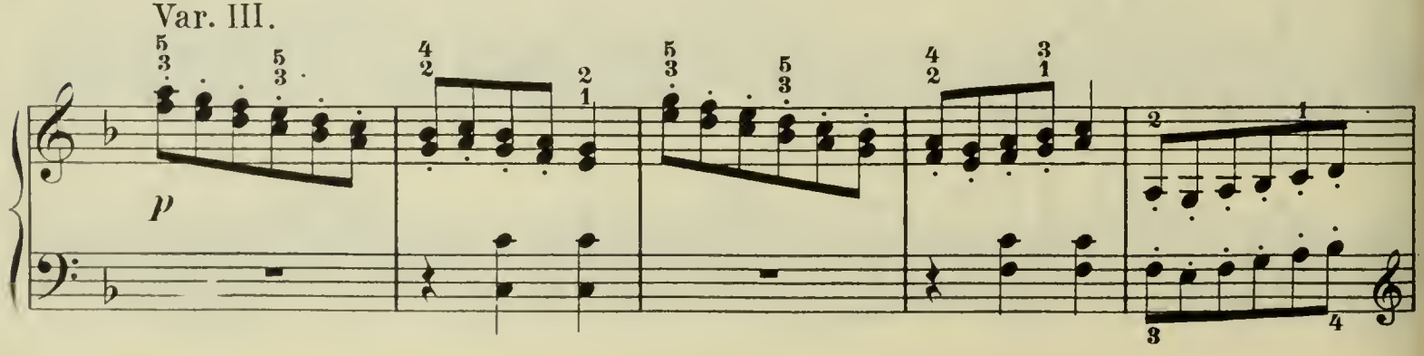
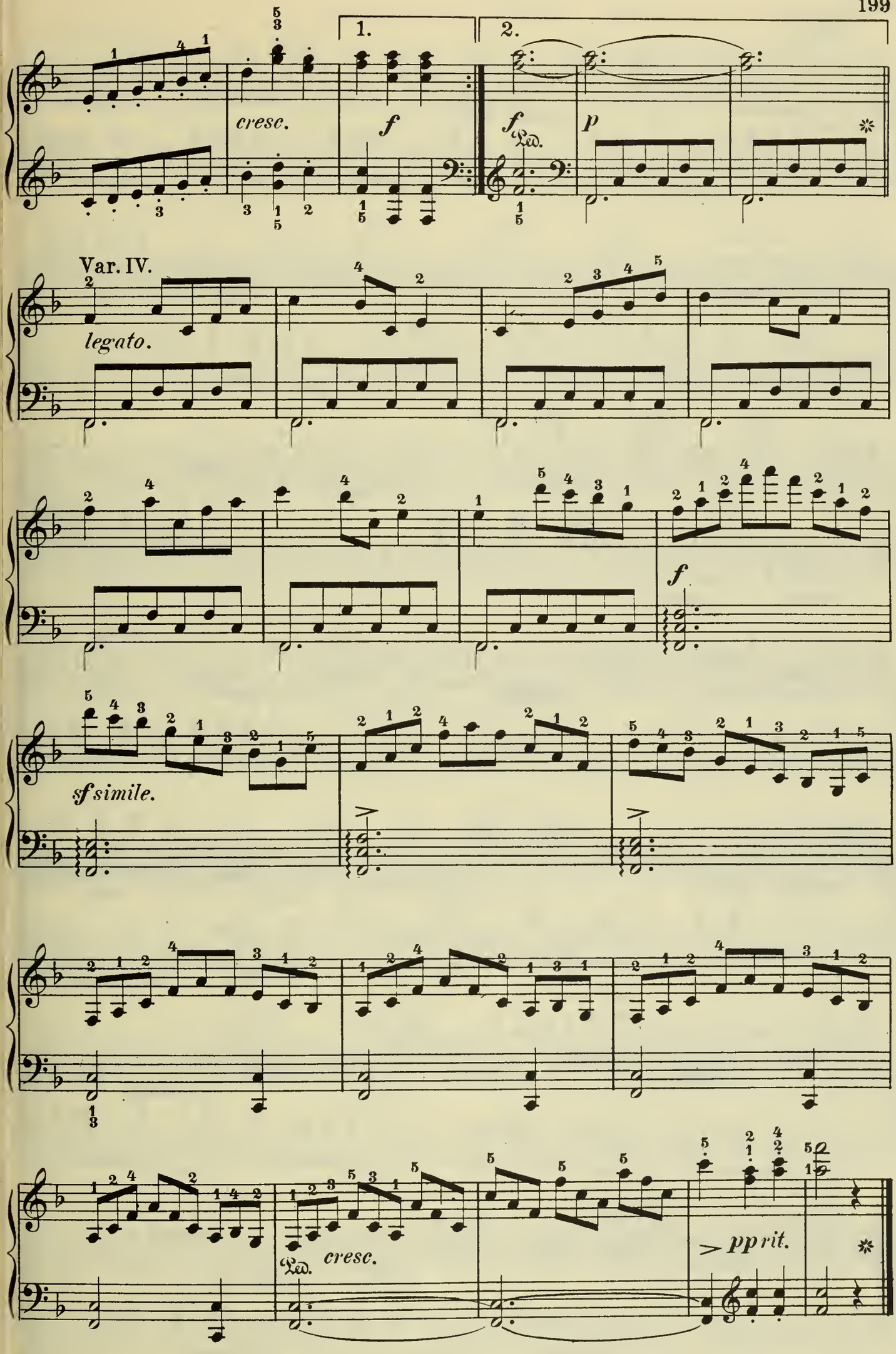
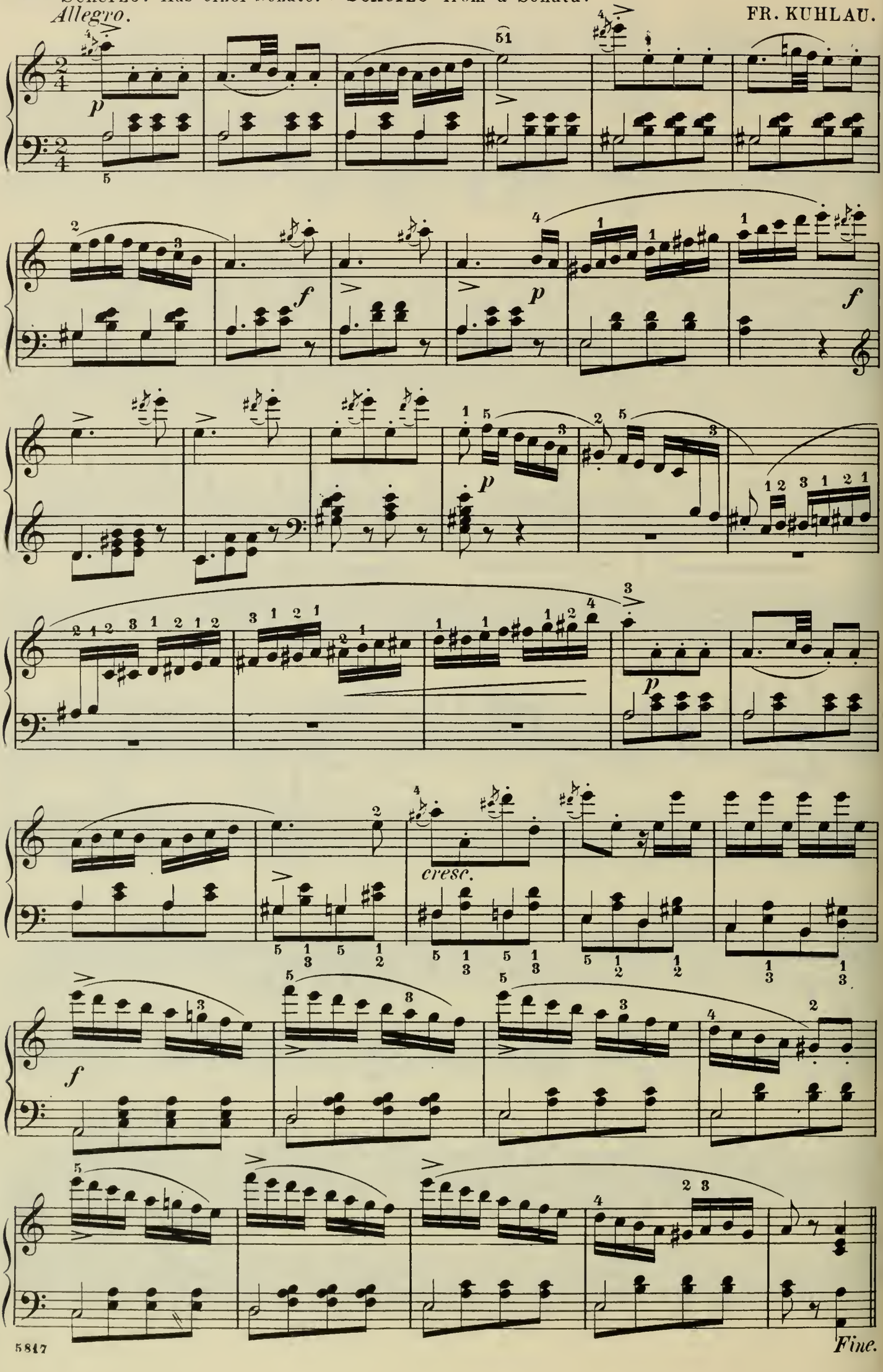


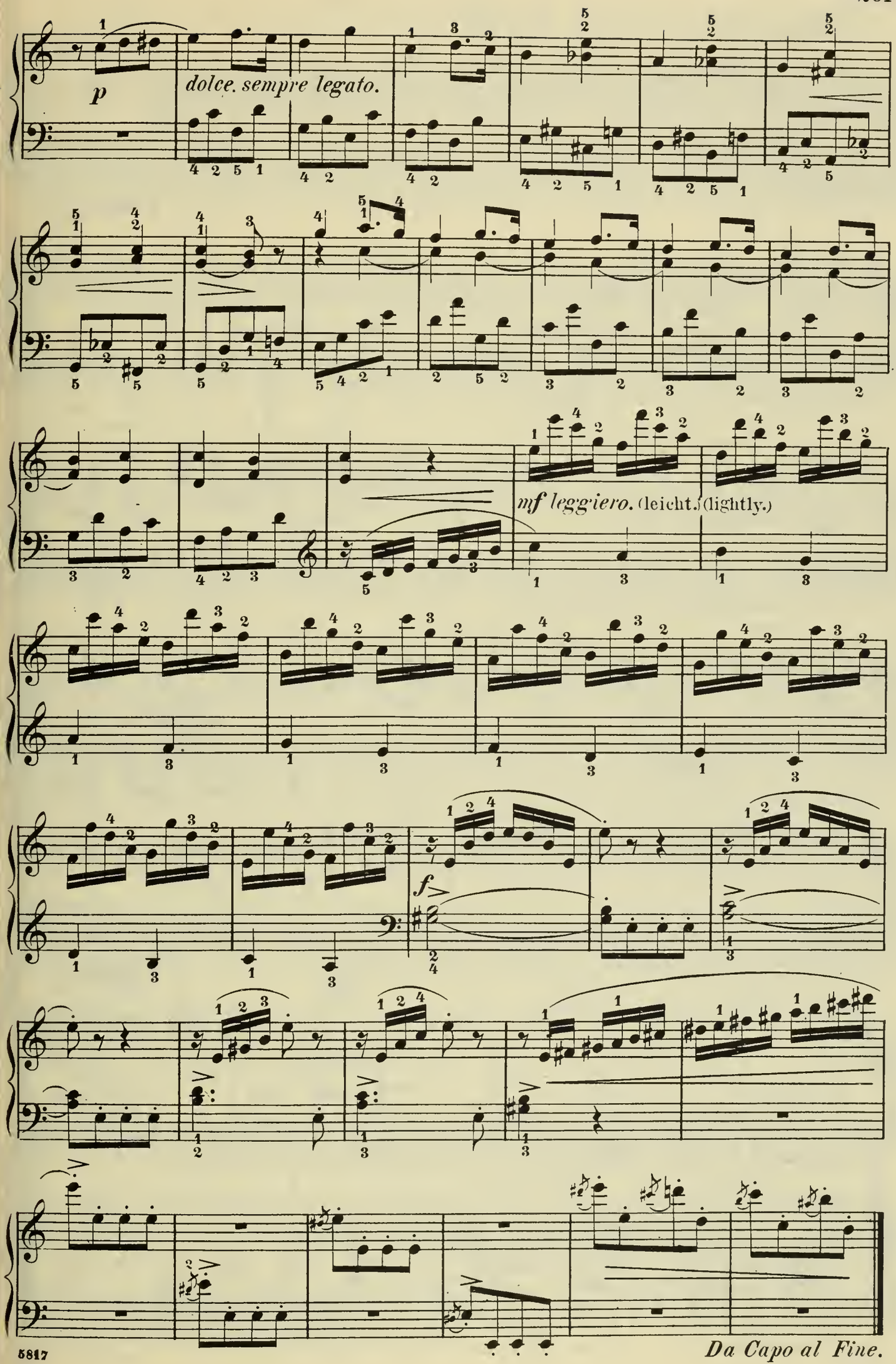

1.
2.
cresc.
f
f
Ped.
p
Var. IV.
legato.
f
sf simile.
Ped.
cresc.
pp rit.

 Scherzo. Aus einer Sonate. | **Scherzo** from a Sonata.

Allegro.

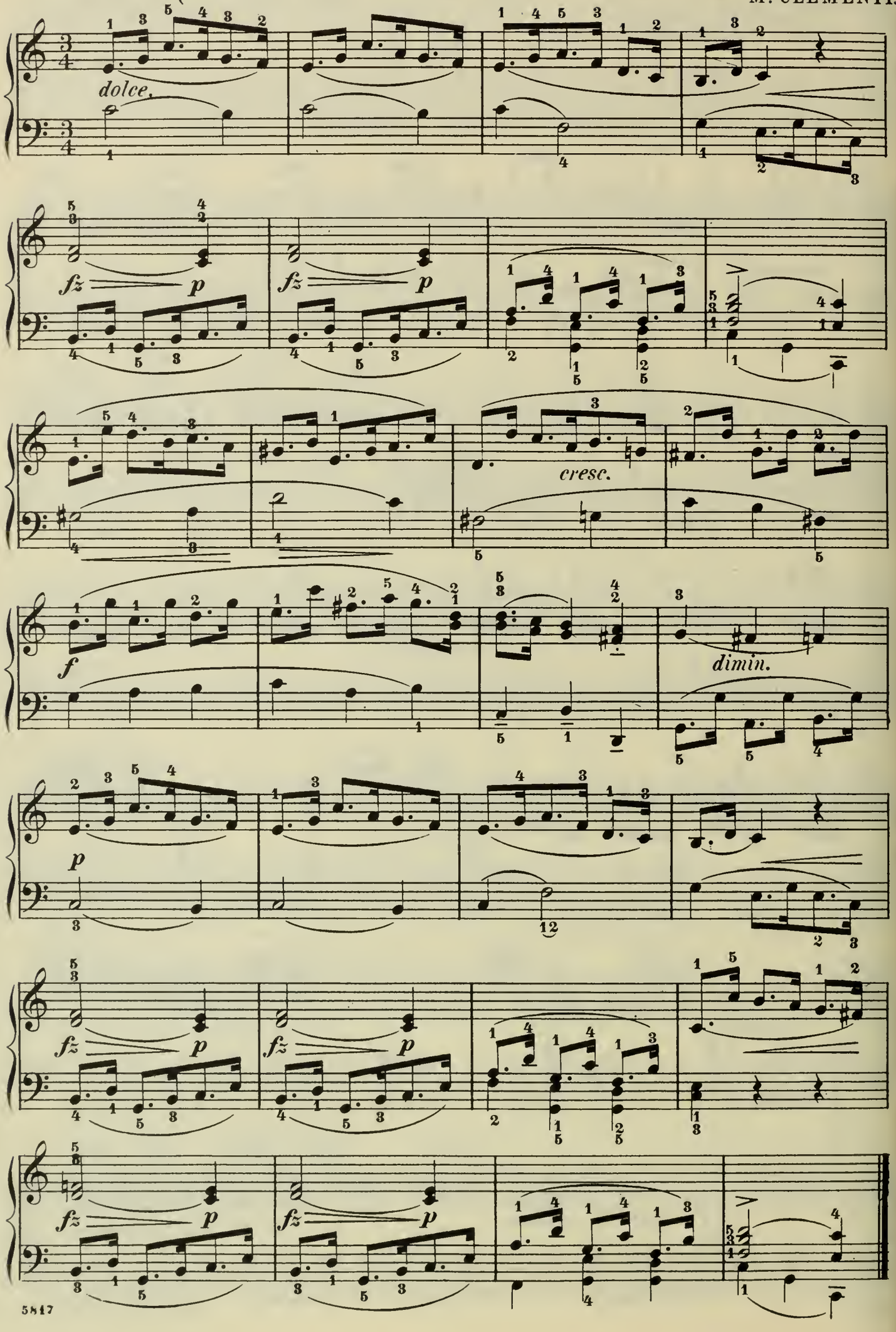
FR. KUHLAU.




p
dolce. sempre legato.
mf leggiero. (leicht.) (lightly.)
f
Da Capo al Fine.

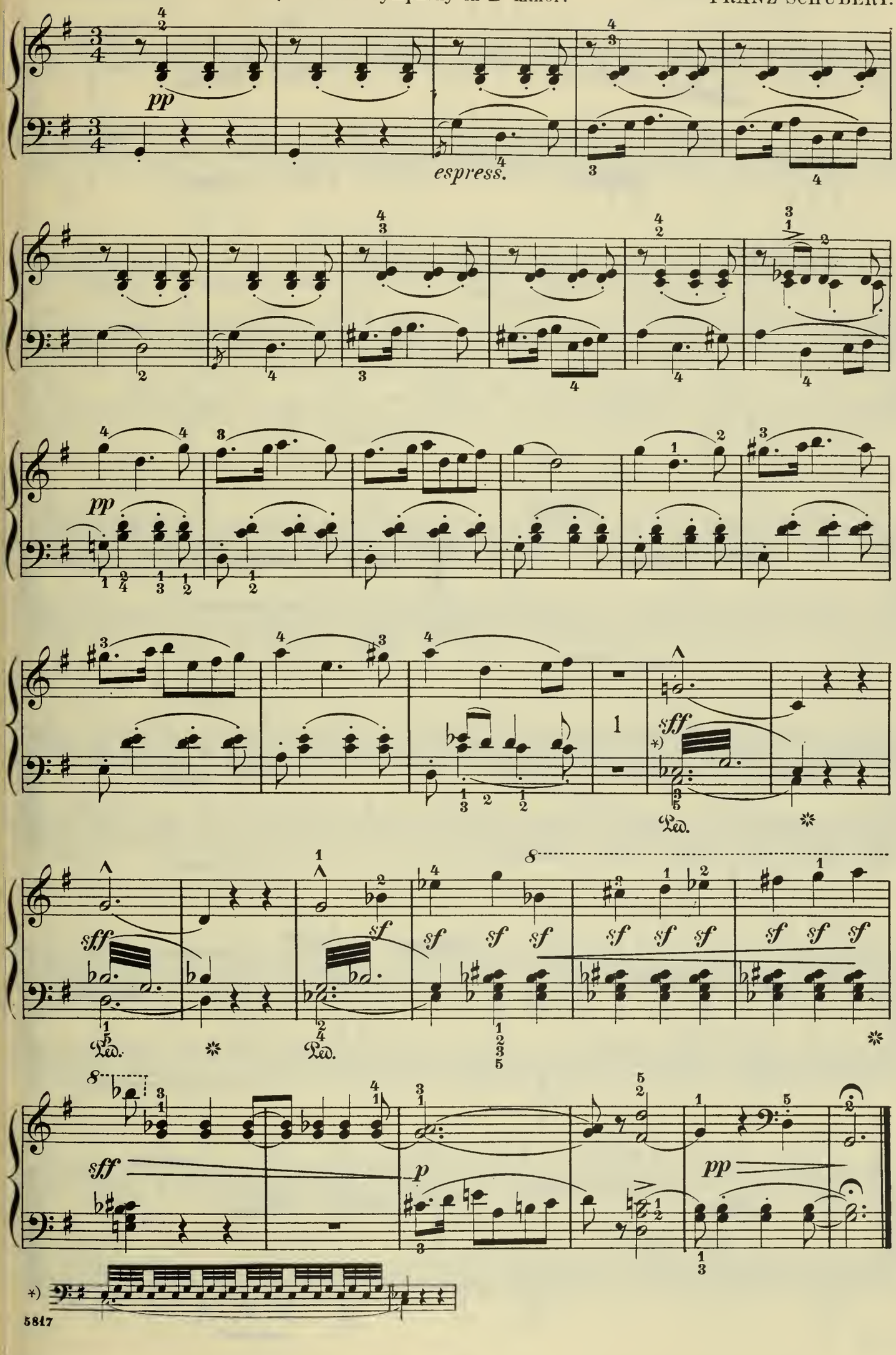
Allegretto { aus der Sonatine Op. 36. Nº 2.
from the Sonatina Op. 36 Nº 2.

M. CLEMENTI.



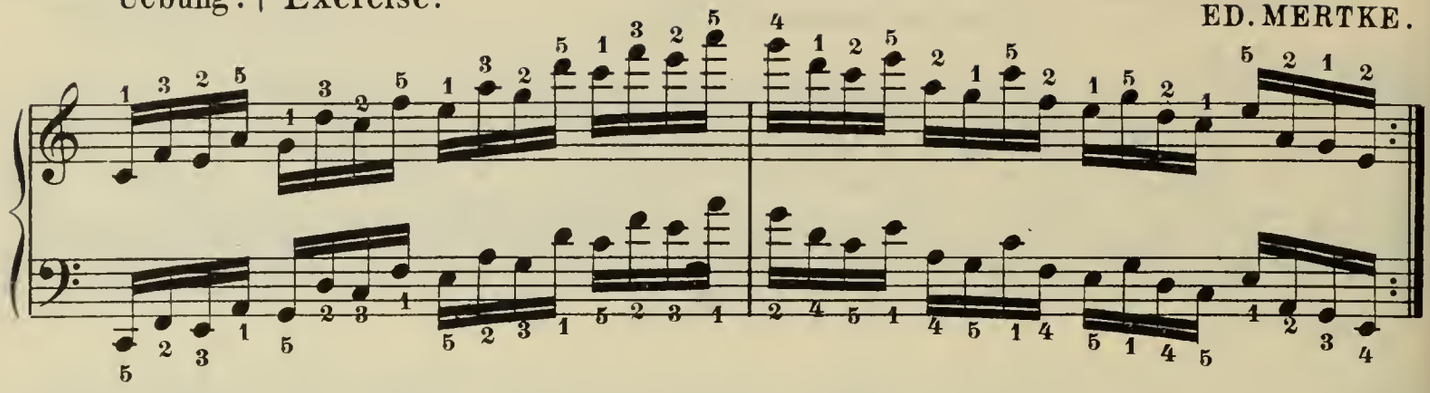
Allegro moderato. { aus der H moll - Sinfonie. / from the Symphony in B minor.

FRANZ SCHUBERT.



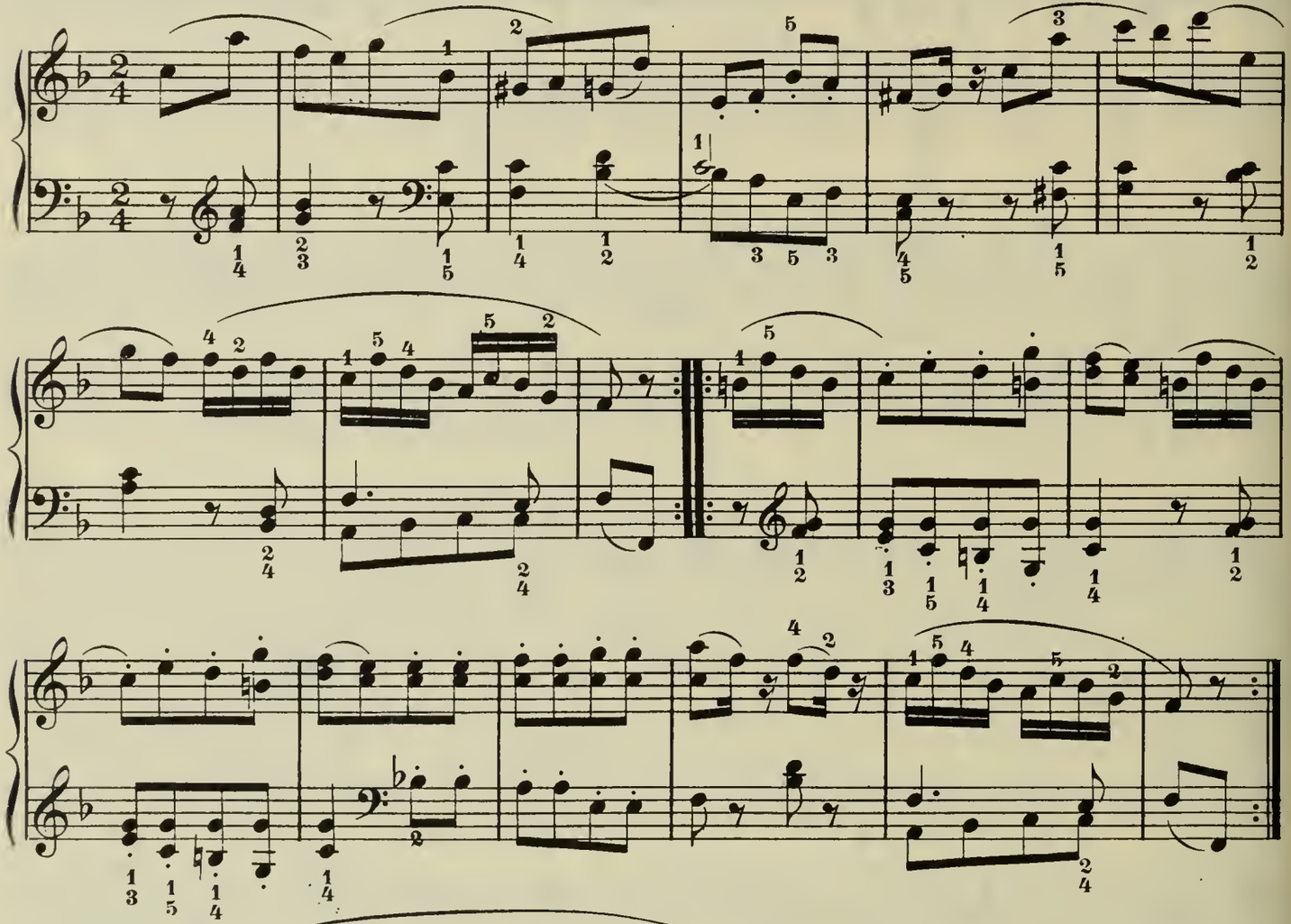
Uebung. | Exercise.

ED. MERTKE.

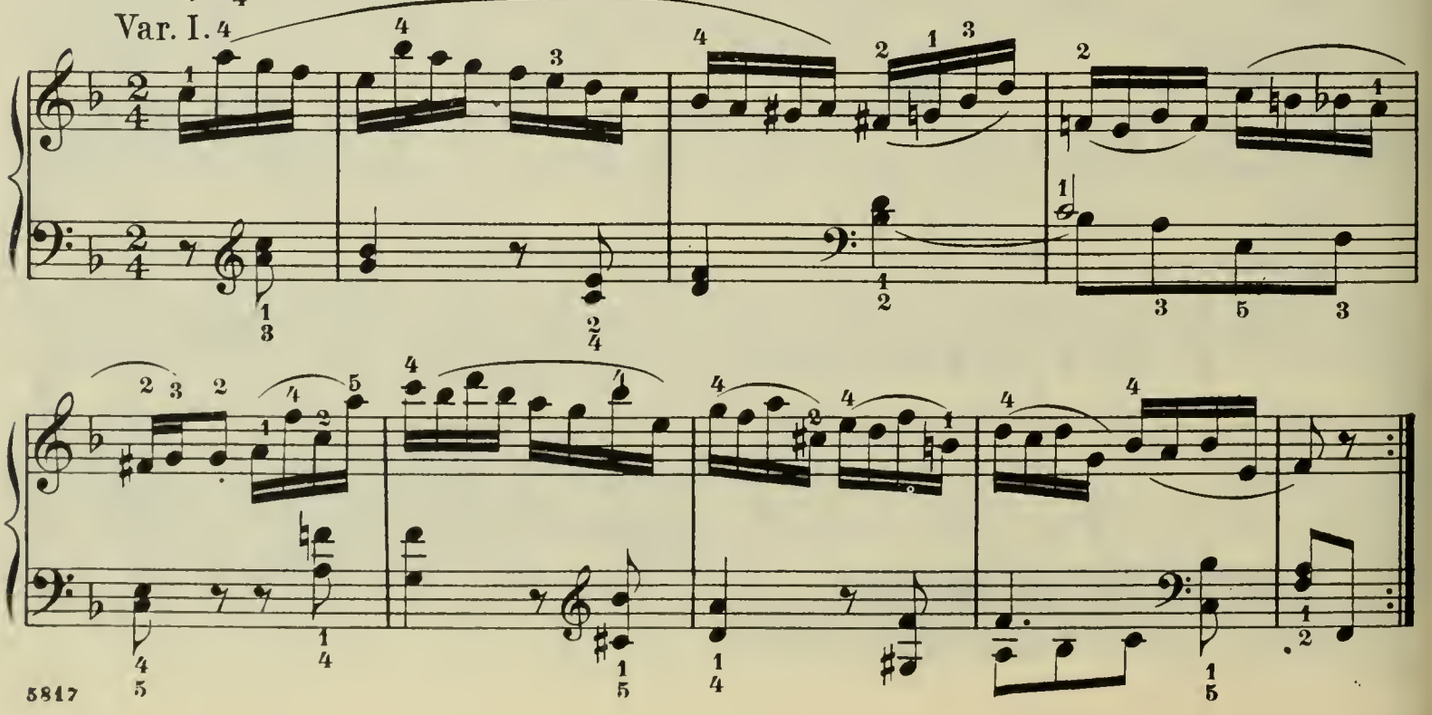


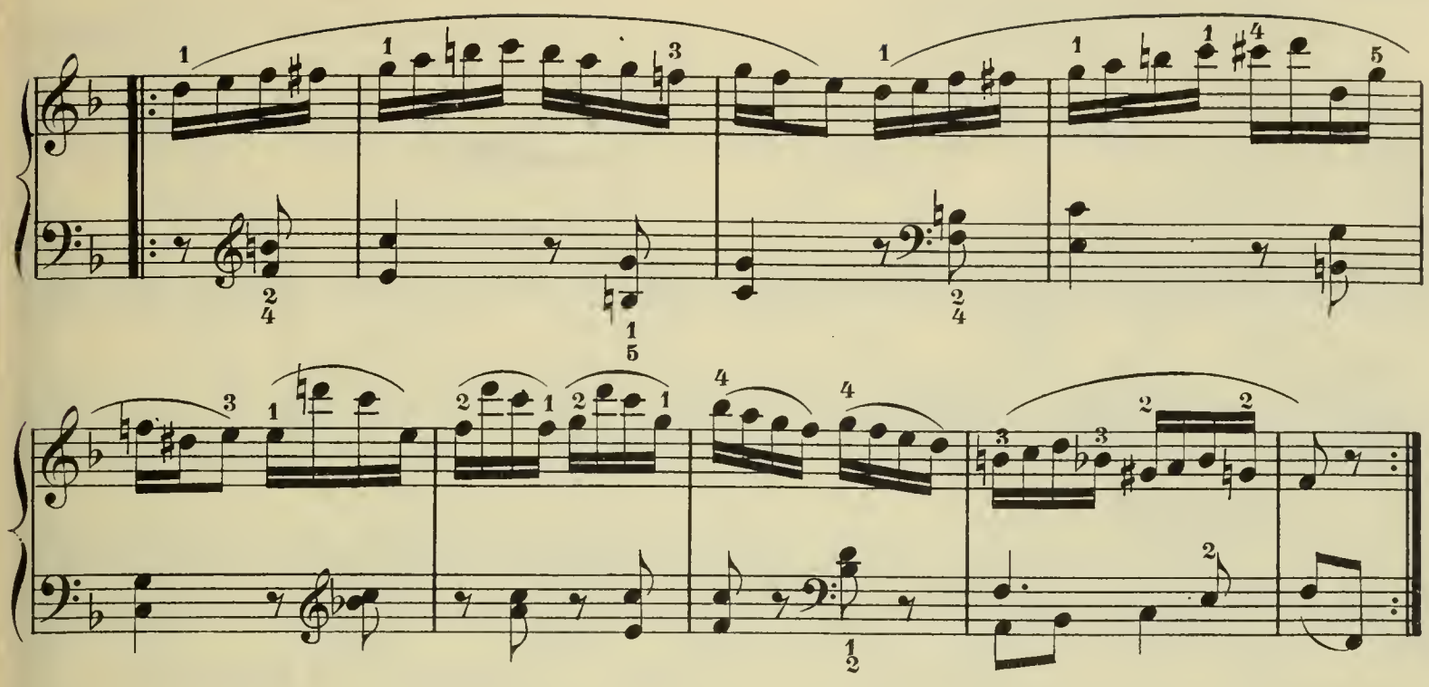
Thema mit Variation. | Theme with Variation.

W. A. MOZART.



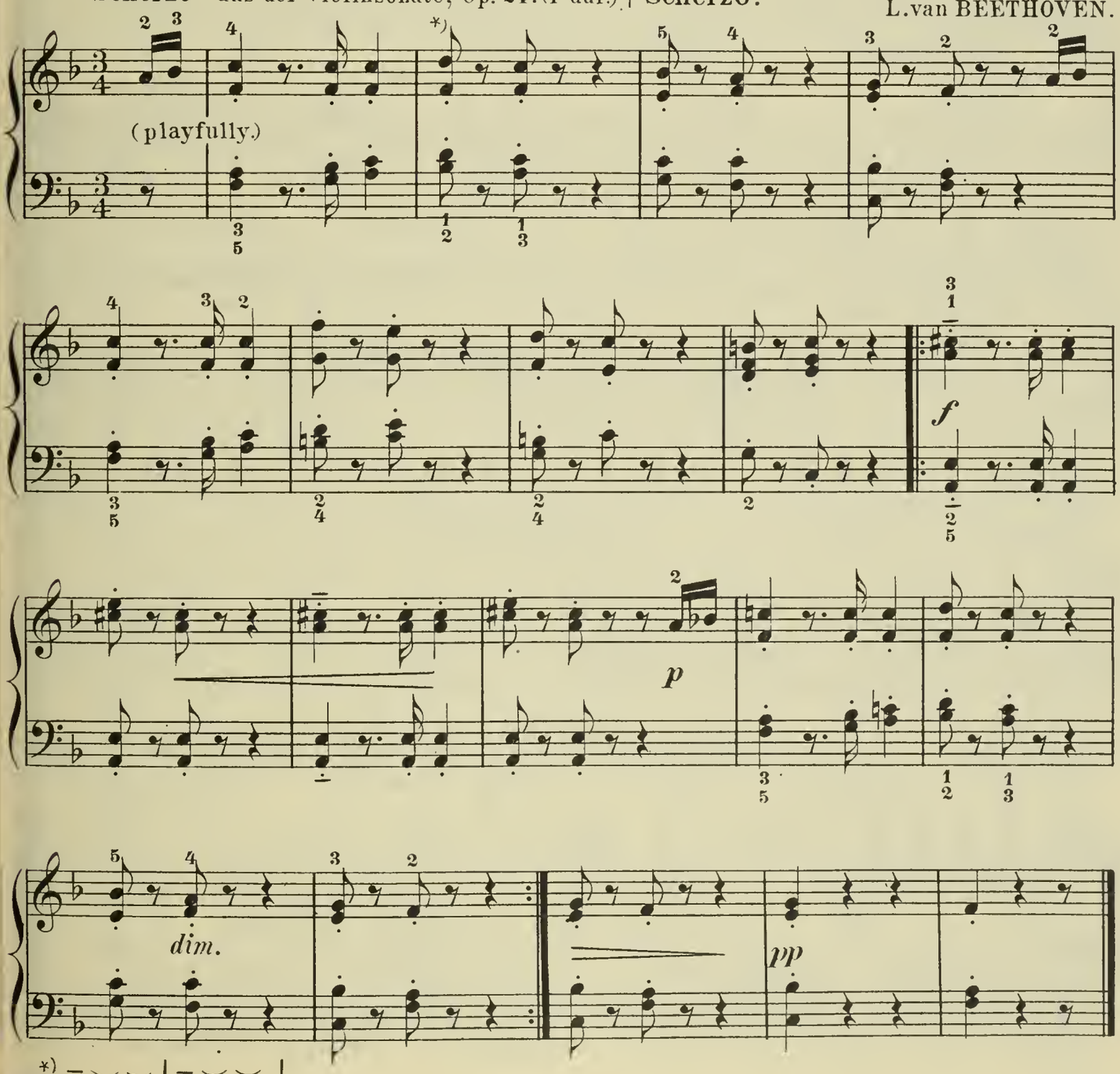
Var. I.





Scherzo aus der Violinsonate, Op. 24. (F dur.) | Scherzo.

L. van BEETHOVEN.

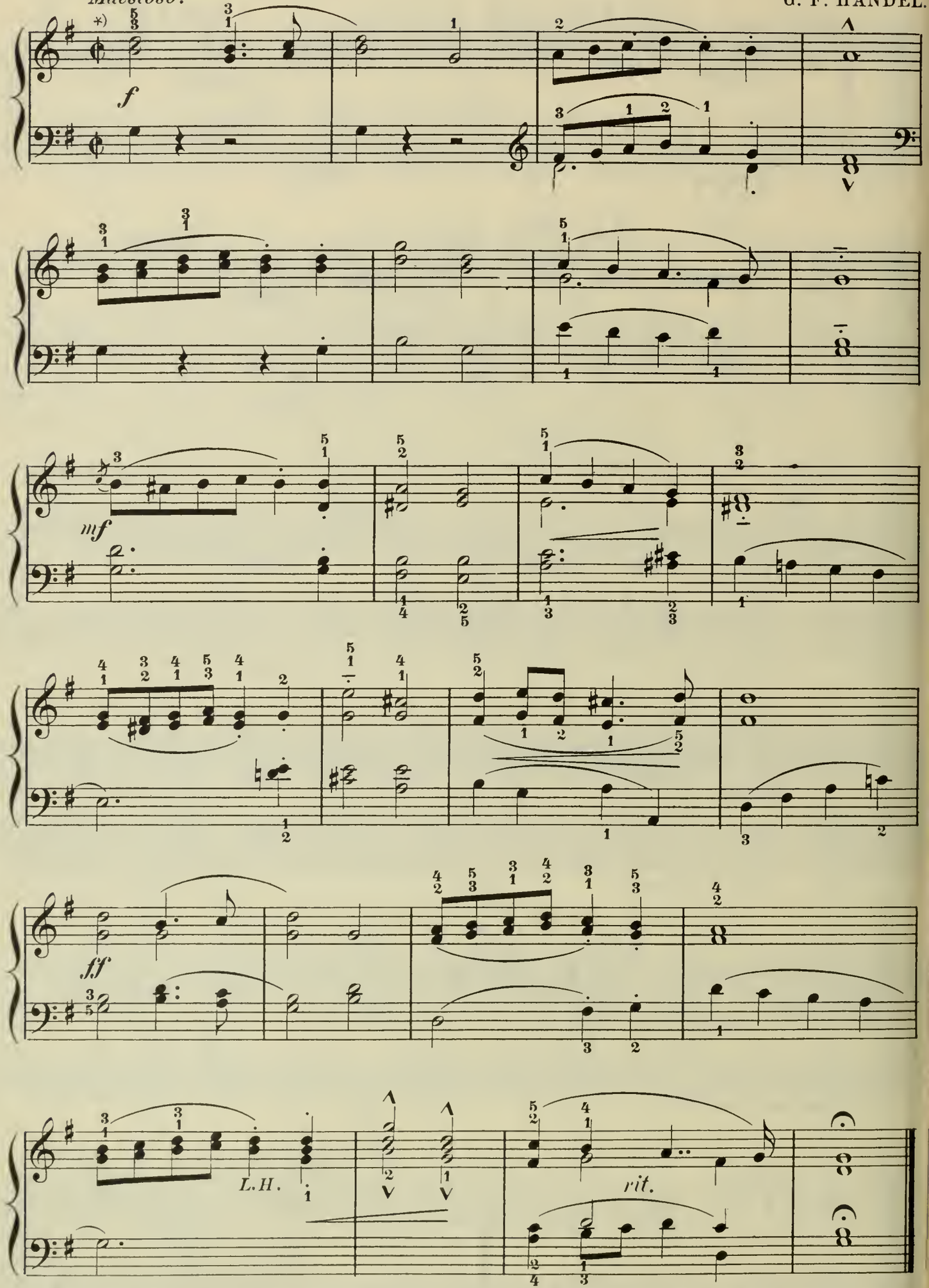


*) – ⌣ ⌣ | – ⌣ ⌣ |

Chorus. Judas Maccabeus.

Maestoso.

G. F. HÄNDEL.



*) ¢ = Zwei-zweitel Takt (alla breve, nach kurzer Art): im Allabreve-Takt wird nur die erste Note betont.

*) ¢ = 2/2 *time (alla breve, or in short manner). Only the first note is to be accentuated in this time.*

Doppel-Vor- und Nachschlag:

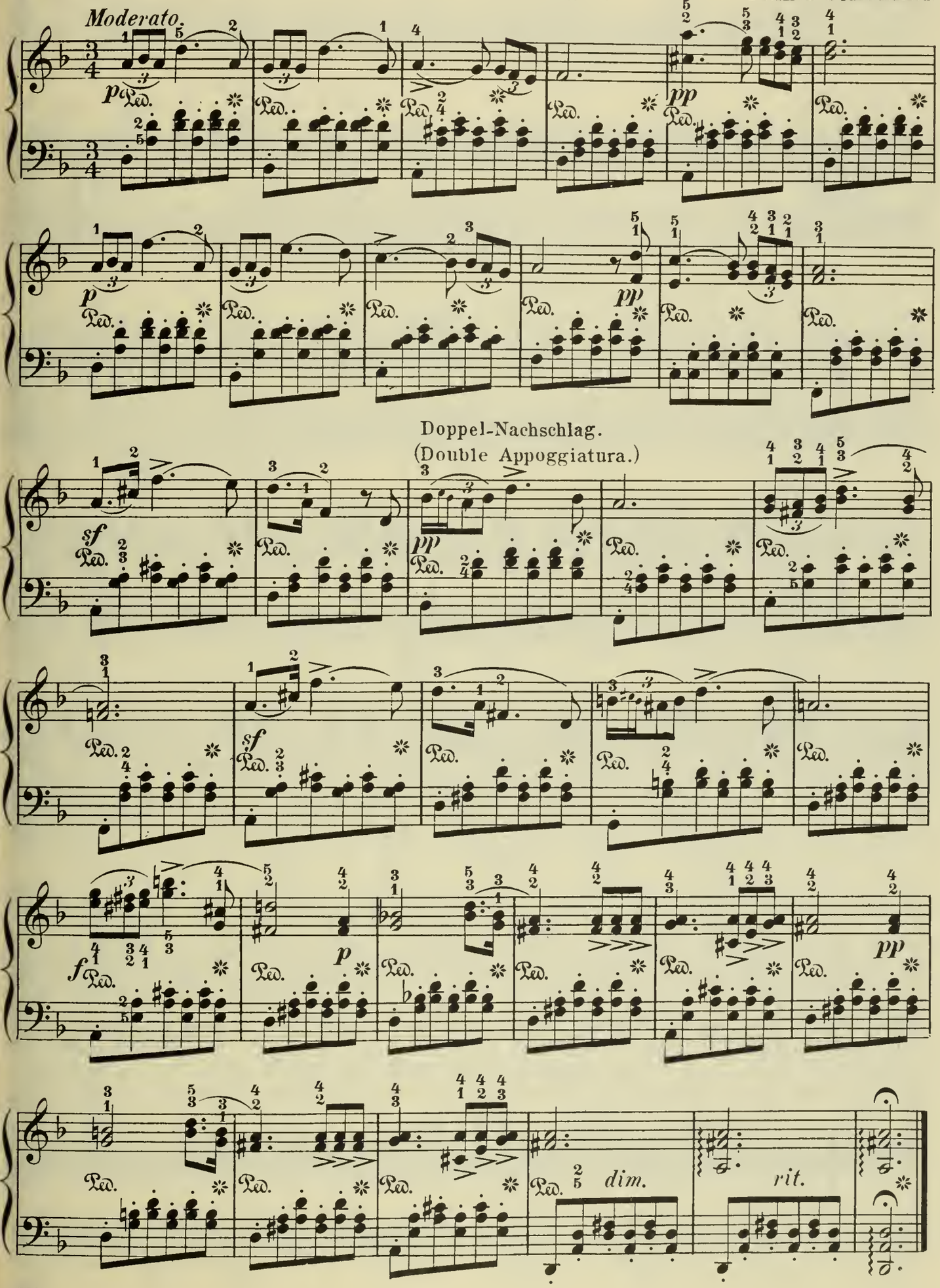
Diese Verzierungen fallen durch die Schreibart von selbst in die Augen und bedürfen keiner Erklärung.

The double Appoggiatura

is a musical embellishment, the execution of which is sufficiently well indicated.

Ständchen. "Leise flehen meine Lieder." | Serenade.

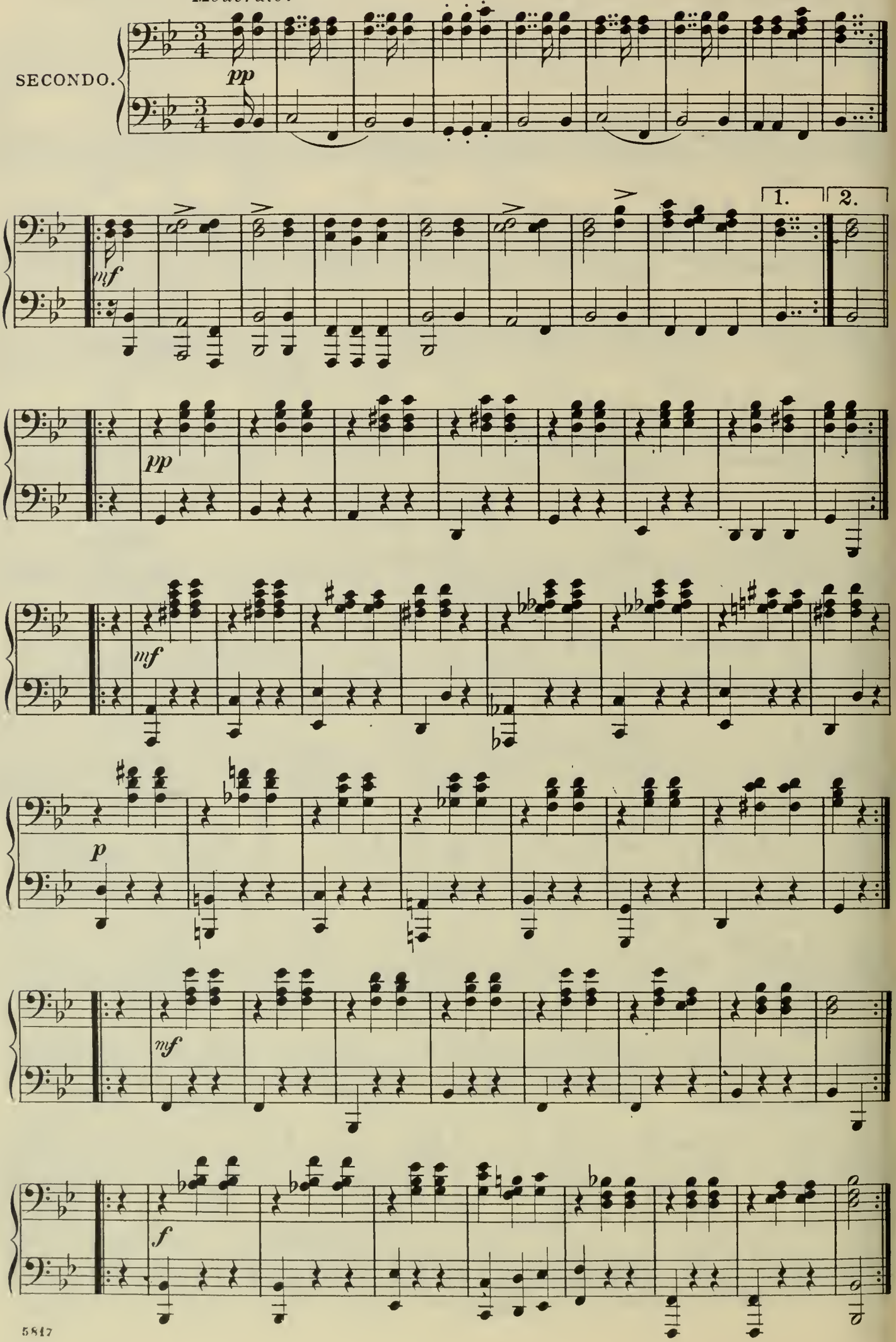
FRANZ SCHUBERT.



Walzer zu 4 Händen. | **Waltz** for four hands.

FRANZ SCHUBERT.

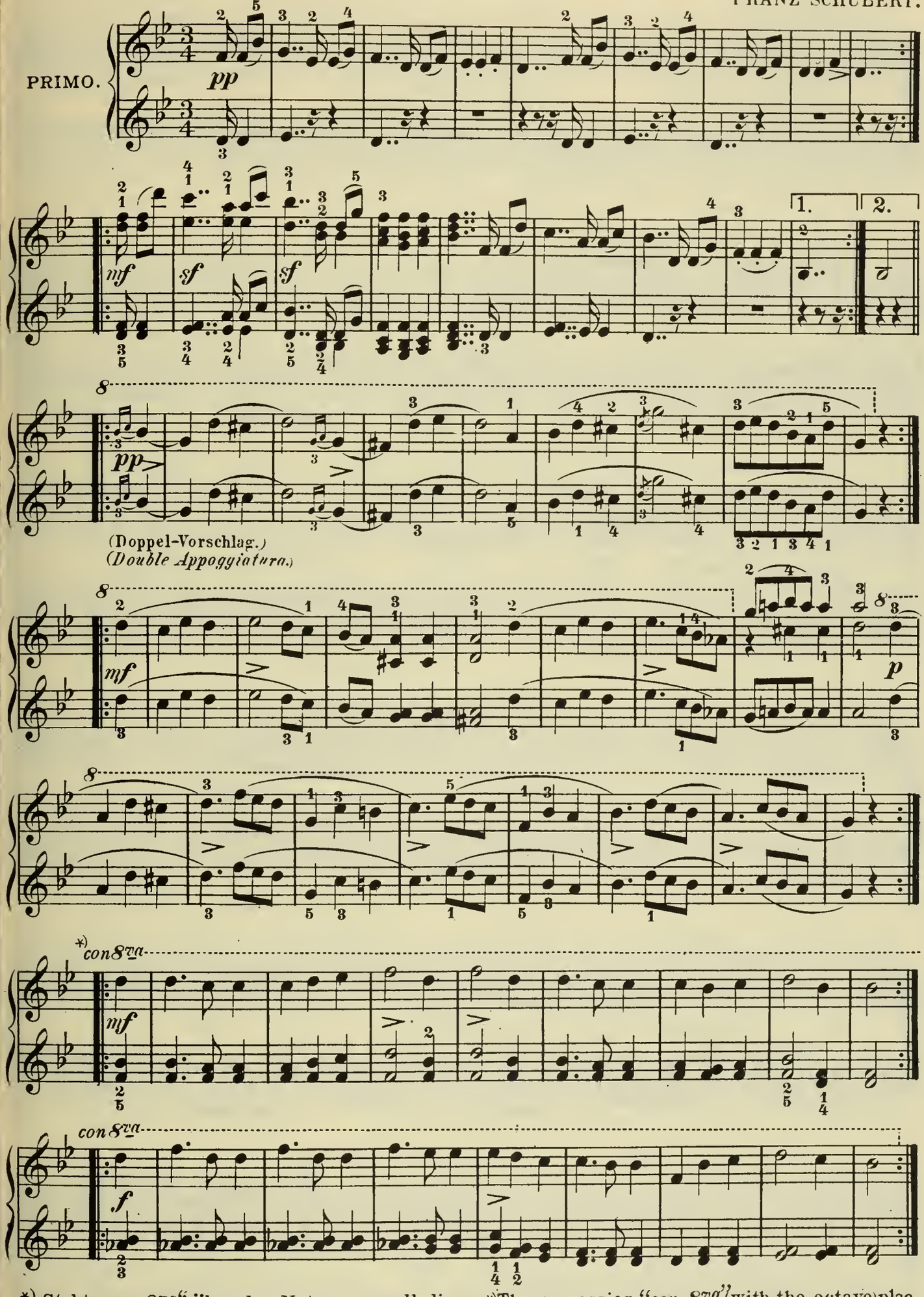
Moderato.



Walzer zu 4 Händen. | Waltz for four hands.

Moderato.

FRANZ SCHUBERT.



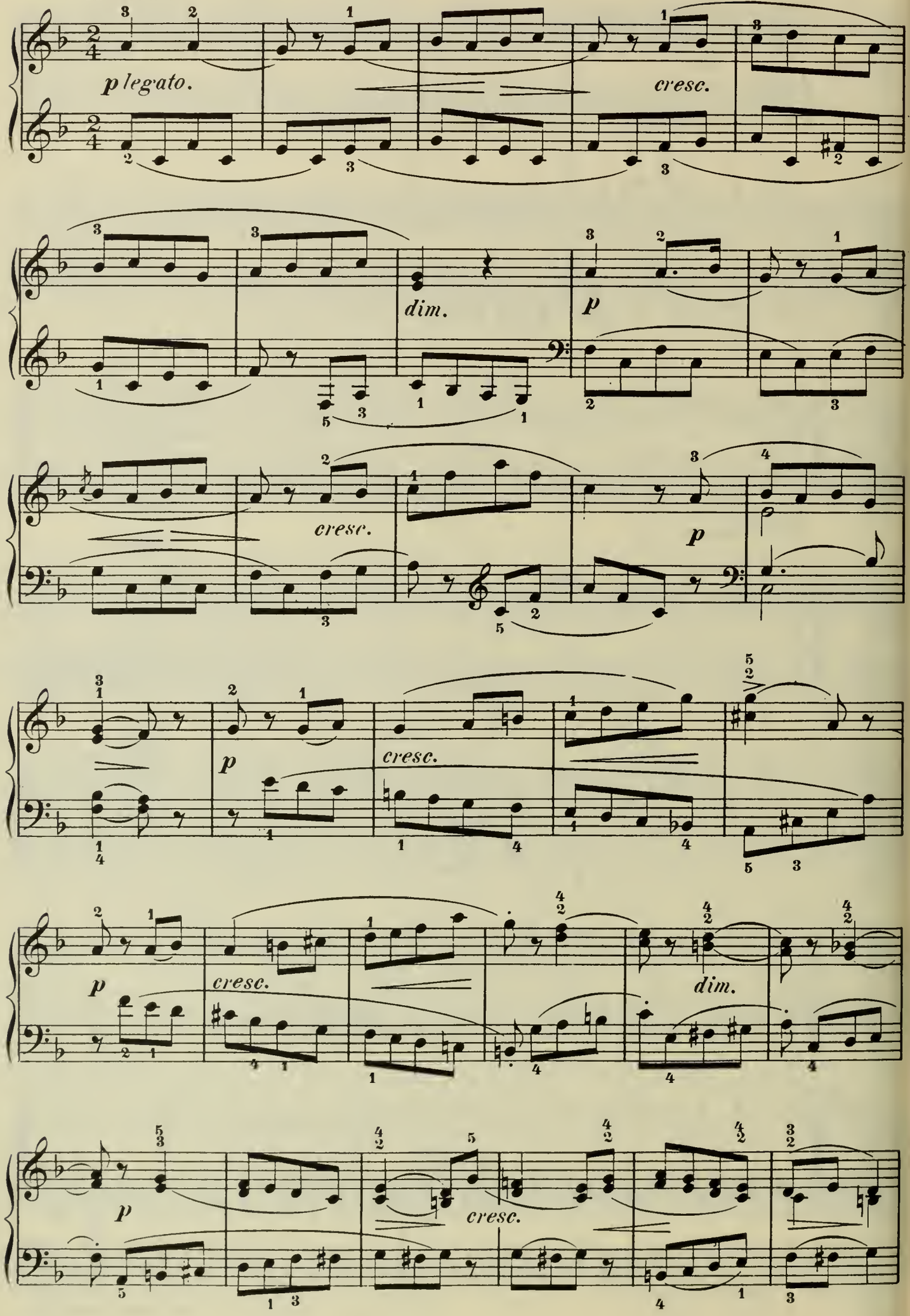
*) Steht „*con 8va*“ über den Noten, so soll die höhere, steht es unter den Noten, so soll die tiefere Octave mitgespielt werden.

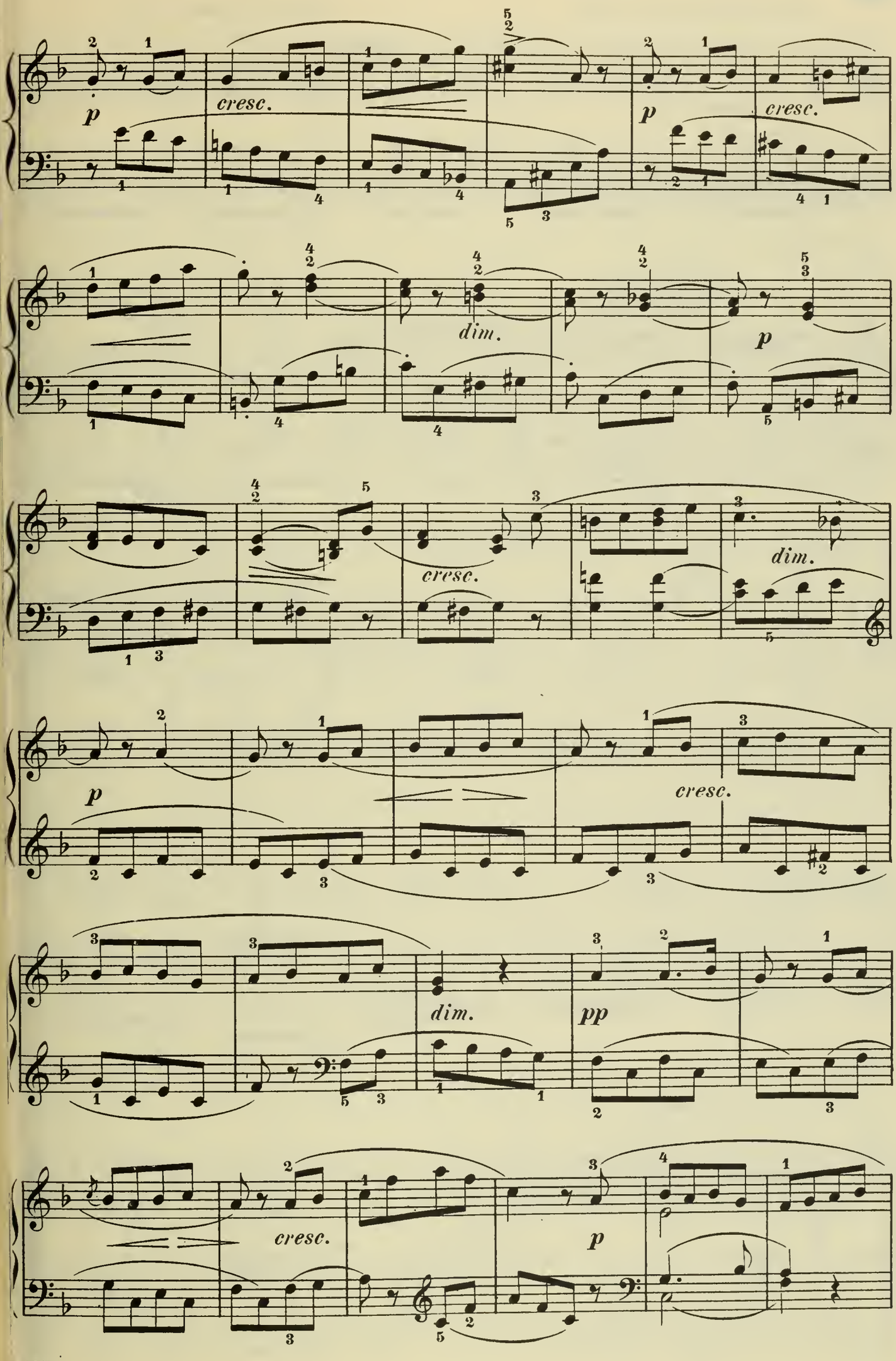
*) The espression “*con 8va*” (with the octave) placed above the notes, directs that the corresponding notes of the octave above are to be played also. When placed below, the octave below is added.

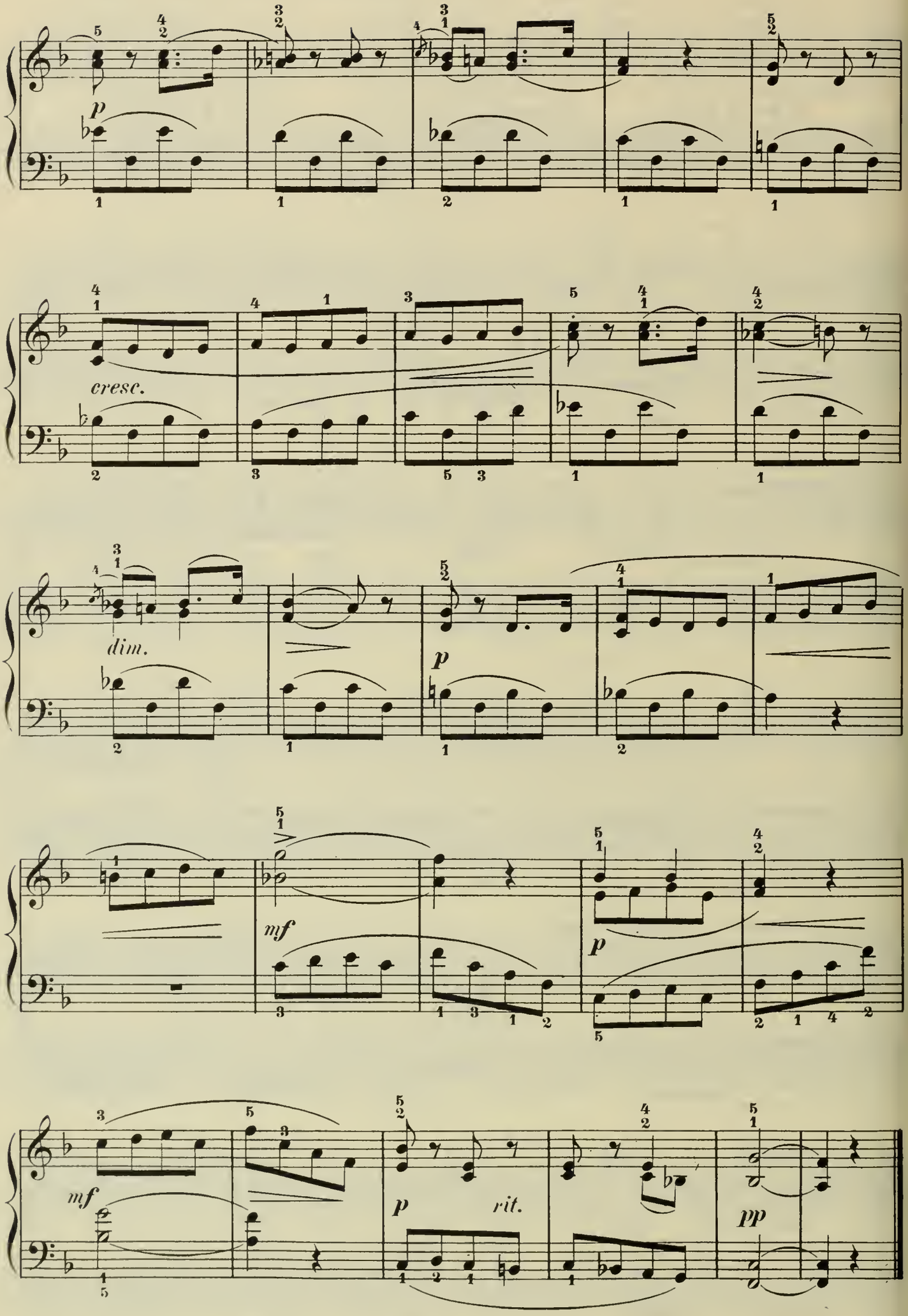
Stücke ohne Namen. | Nameless Pieces.

BERNH. WOLFF.

Moderato.

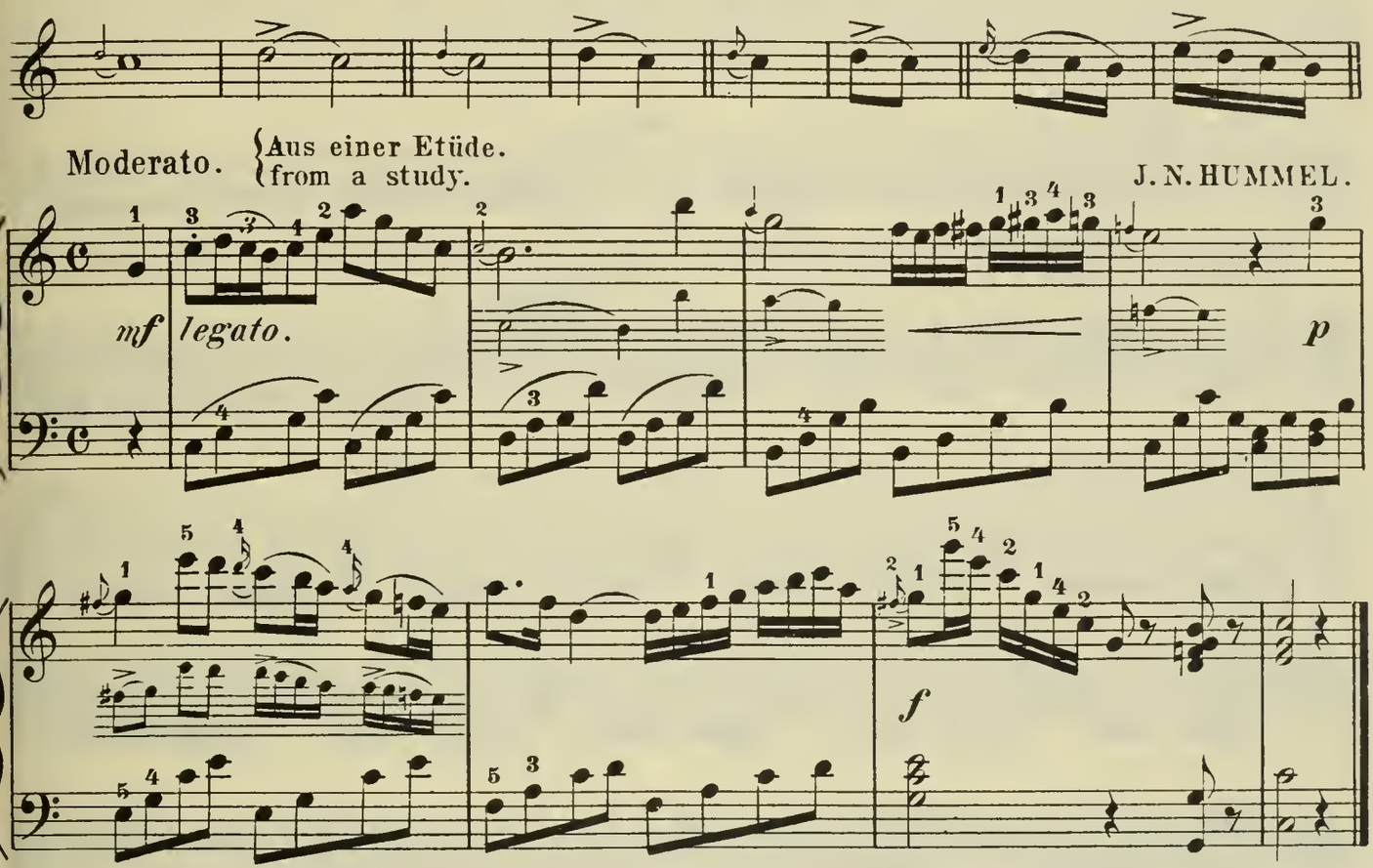



p
cresc.
p
cresc.
dim.
p
cresc.
dim.
p
cresc.
dim.
pp
cresc.
p


p
cresc.
dim.
p
mf
p
mf
p
rit.
pp

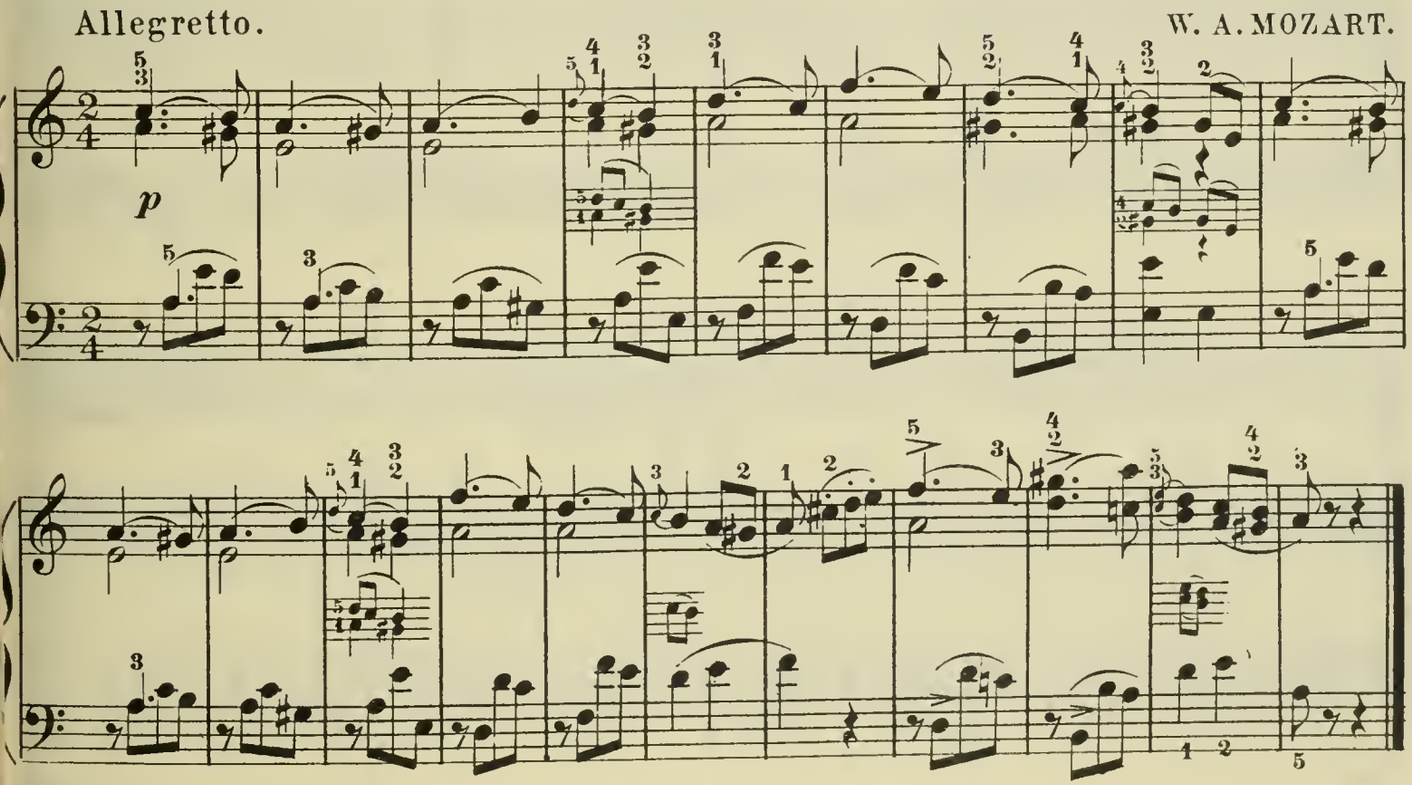
ist zu betonen und erhält den vollen Werth seiner Note auf Kosten der folgenden Hauptnote, die um den Werth der Vorschlagsnote gekürzt wird.

has the full length of the little note and receives a slight stress.



Der lange Vorschlag vor einem Akkord wird nur der Note abgezogen, vor welcher er steht; die übrigen Noten dürfen von ihrem Werthe nichts verlieren und sind mit dem Vorschlag zugleich anzuschlagen.

The time required for the small grace-note is taken from the large note to which it precedes. The other large notes are played with the appoggiatura, though they are placed after it.

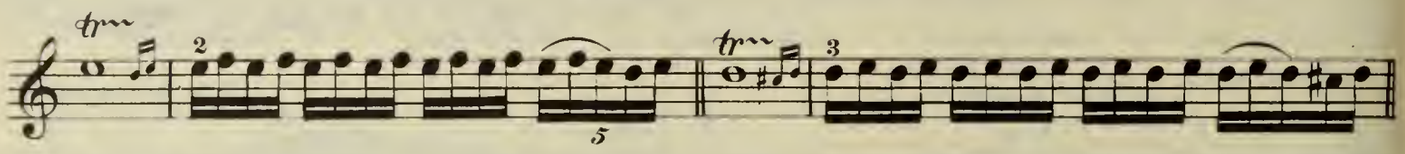


Der Triller (tr)

ist eine gleichmässig schnelle Abwechslung der Hauptnote mit dem nächsthöheren ganzen oder nach Erfordern halben Tone, dem sogenannten Hilfstone. Der Triller hat in der unteren Hilfsnote einen Nachschlag und endigt auf der Hauptnote, z.B. (Siehe Seite 221.)

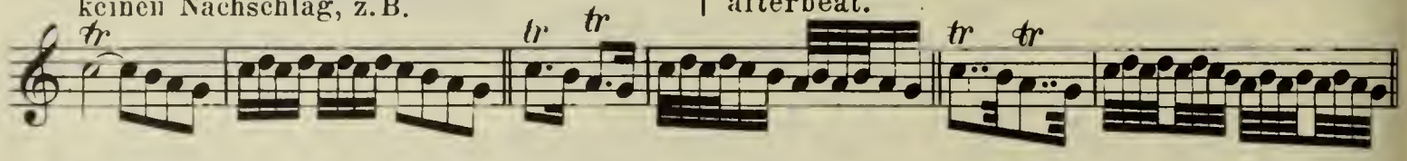
The trill (tr)

consists of a rapid repetition of the principal note in alternation with the next diatonic note above it (half or whole tone). At the end the note below is used once instead of the note above *(See page 221)* as an "afterbeat."



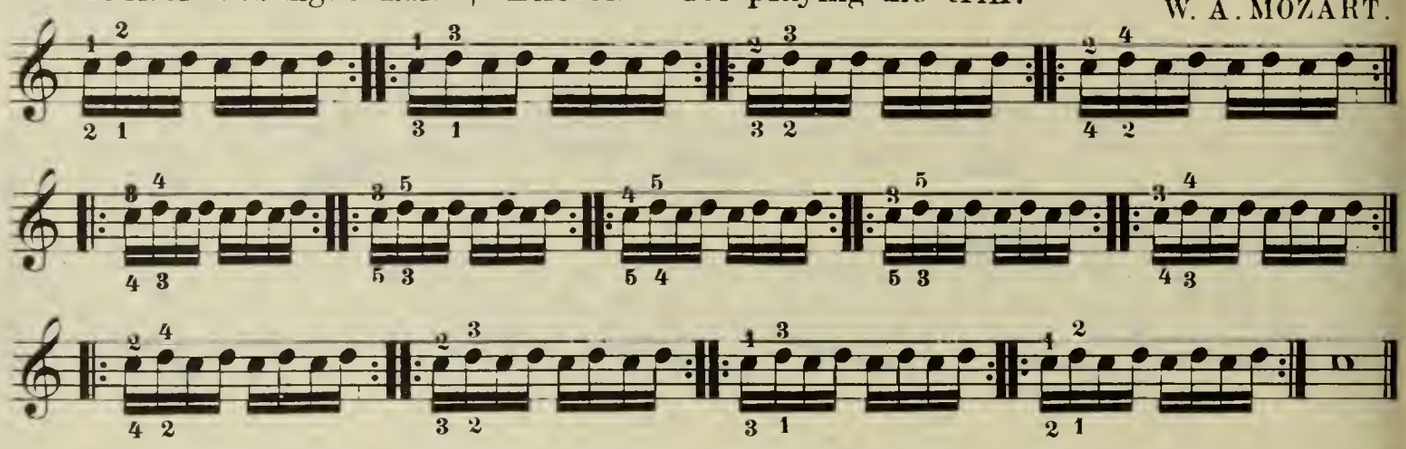
Bei abwärts gehender Note erhält der Triller keinen Nachschlag, z.B.

With the descending note the trill is minus the afterbeat.



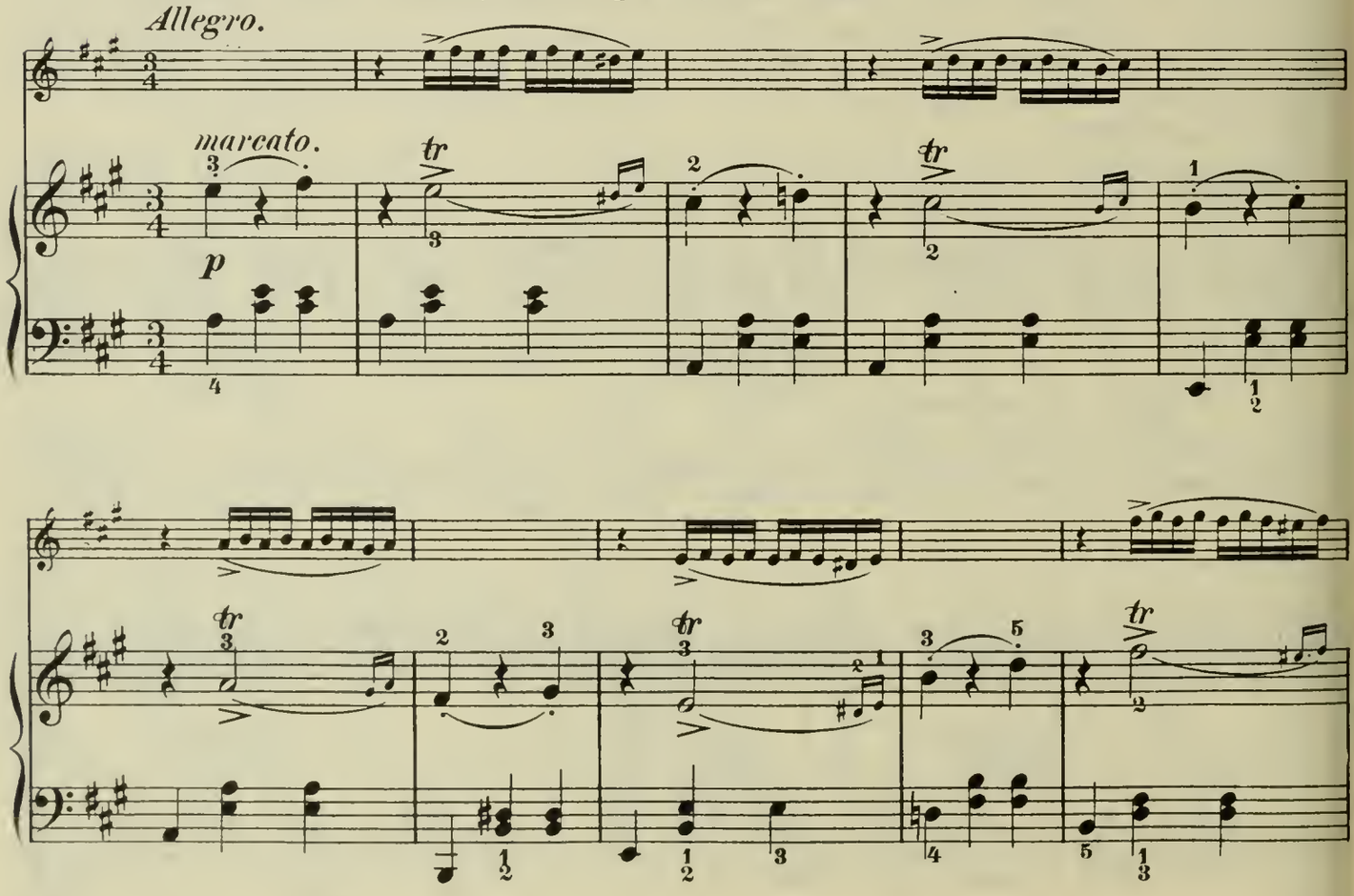
Triller-Uebung. 8 mal. | Exercises for playing the trill.

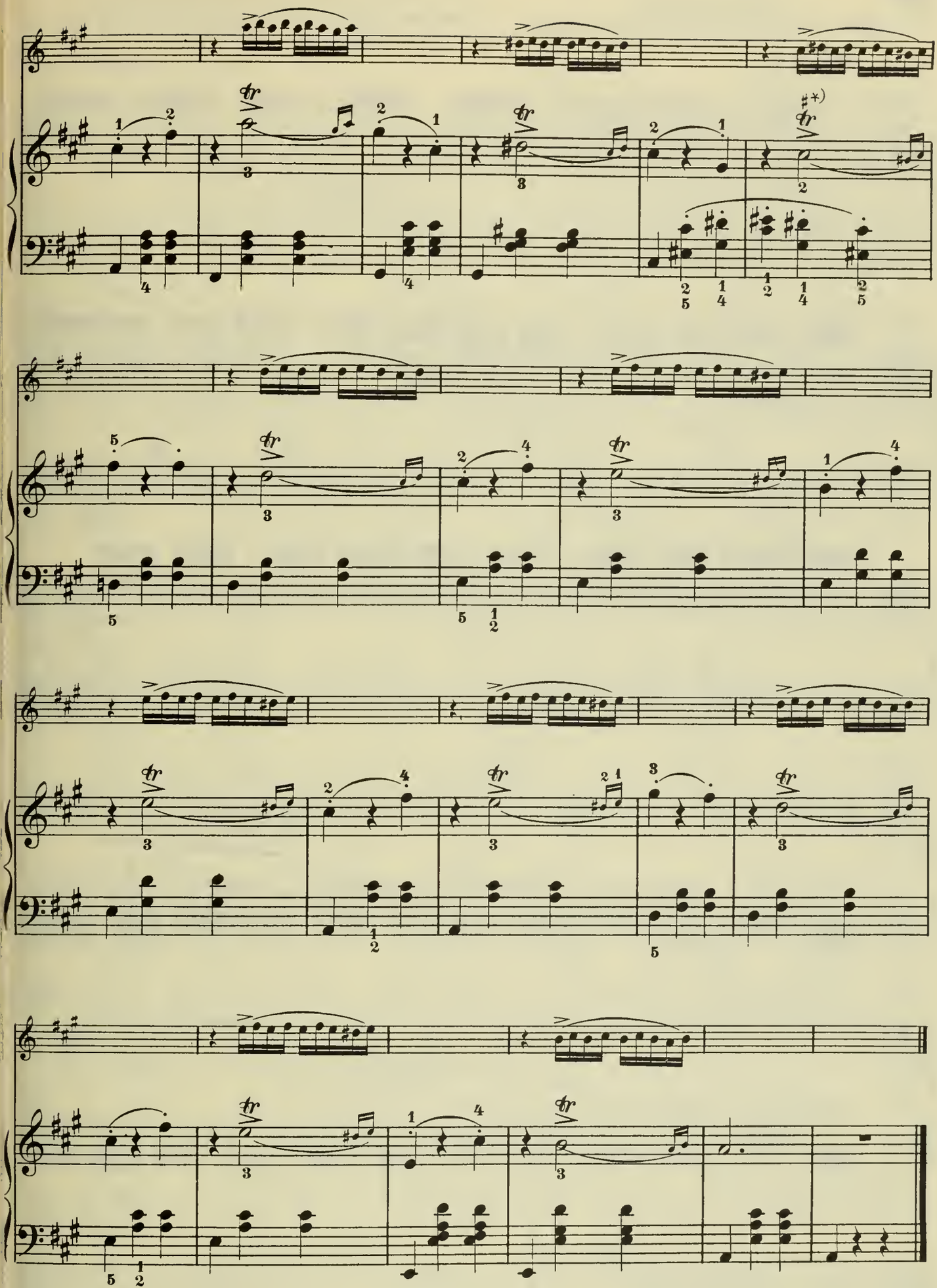
W. A. MOZART.



Triller-Etüde. | Study for acquiring the trill.

Allegro.





*) Steht ein ♯ oder ♭ über dem Triller, so soll die obere Hilfsnote erhöht oder erniedrigt werden; stehen diese Zeichen unter dem Triller, so gilt dasselbe für die untere Hilfsnote.

*) A sharp or flat, placed above the trill, directs that the upper auxiliary note is to be raised or depressed. These signs, placed below the trill, apply to the lower auxiliary note.

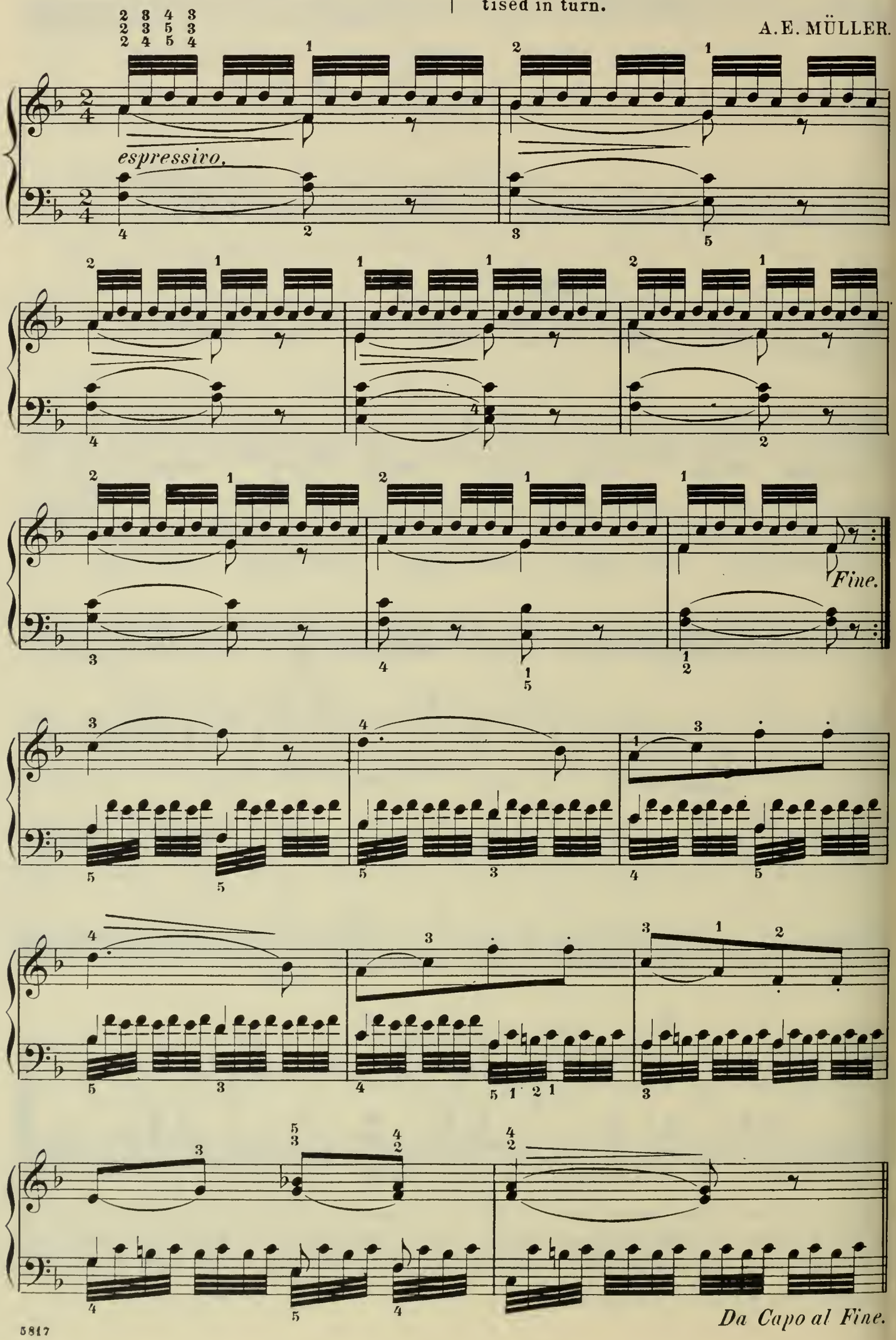
Triller-Etüde.

Alle 3 Arten des Fingersatzes zu üben.

Study for trill with melody.

These three modes of fingering should be practised in turn.

A. E. MÜLLER.

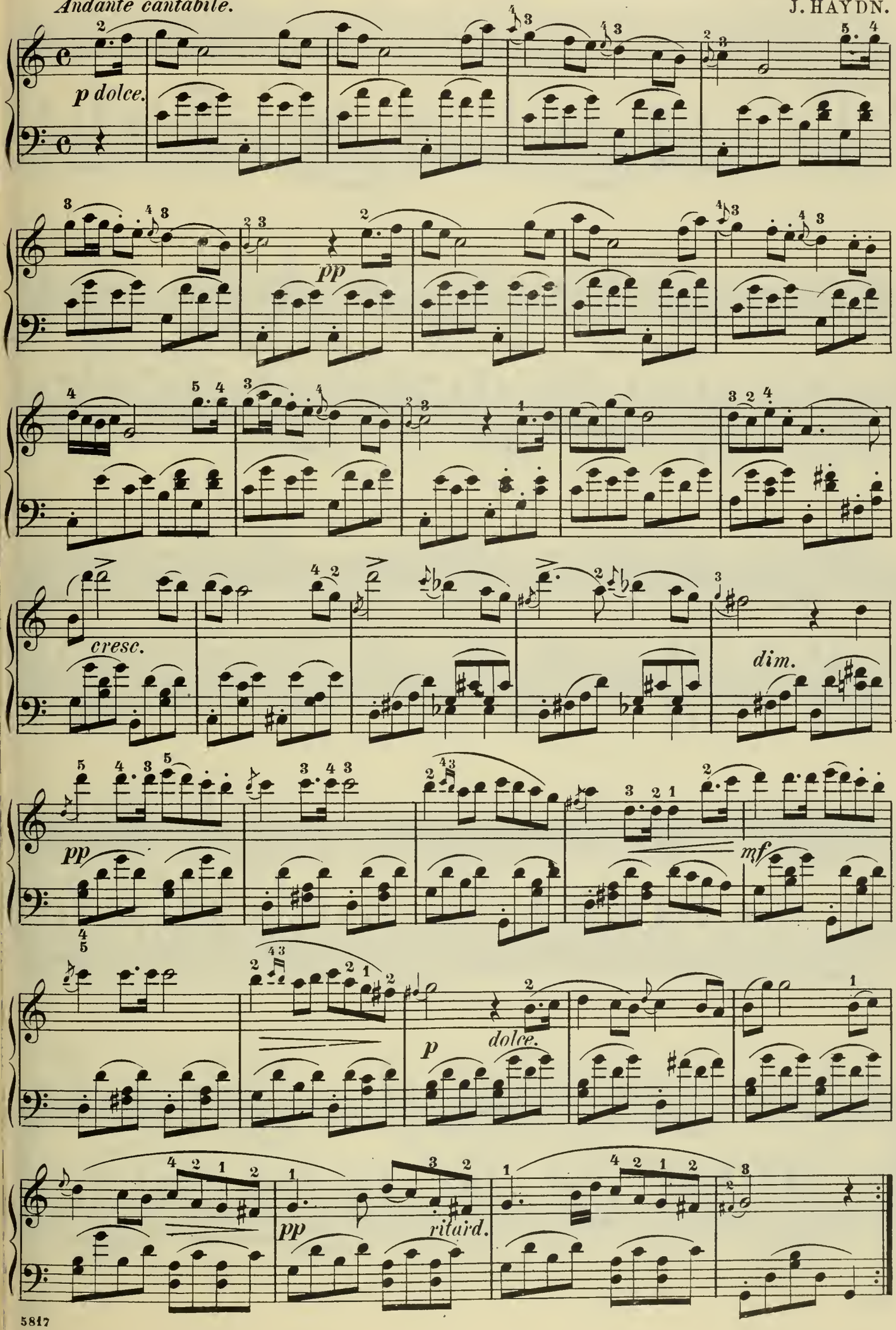


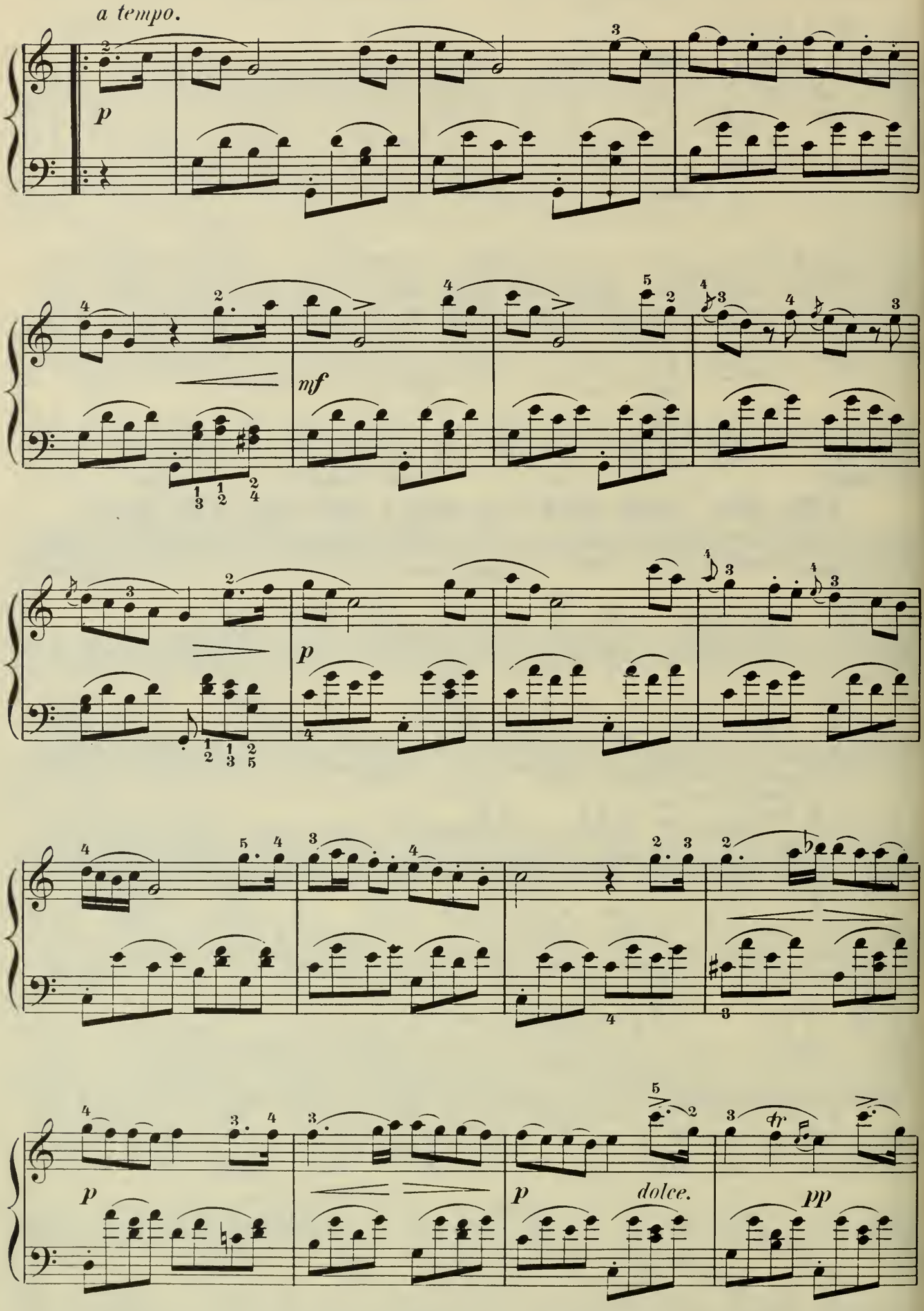
Serenade. (Ständchen.) aus dem F dur Quartett. Werk 3. No 5. Langer und kurzer Vorschlag, Doppel-Nachschlag, Doppel-Vorschlag, Triller.

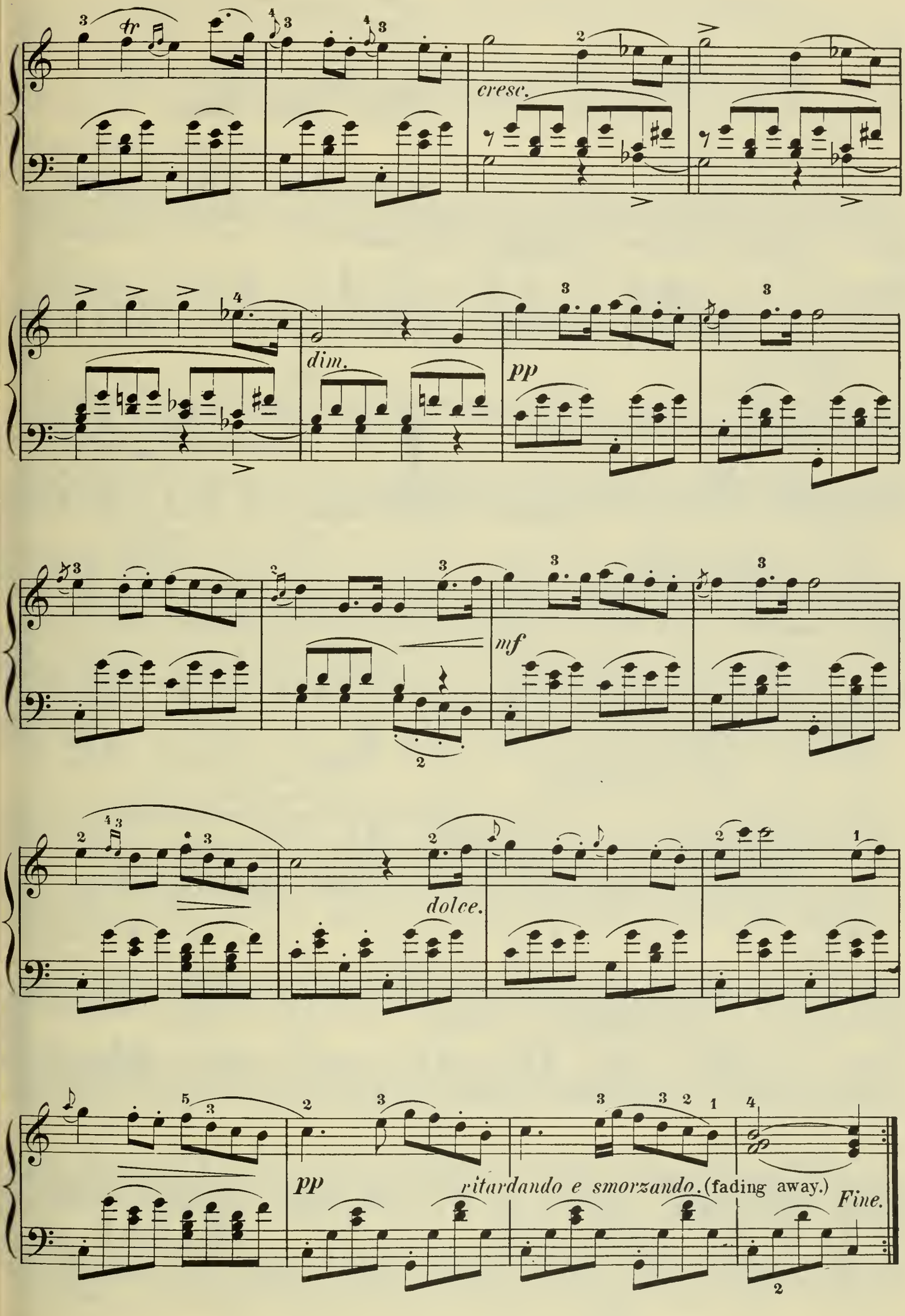
Long und short appoggiatura, double turn after and double turn before the trill.

Andante cantabile.

J. HAYDN.

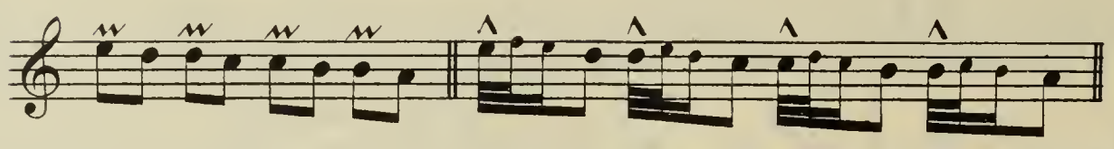



a tempo.
p
mf
p
p
dolce.
pp


cresc.
dim.
pp
mf
dolce.
pp
ritardando e smorzando. (fading away.)
Fine.

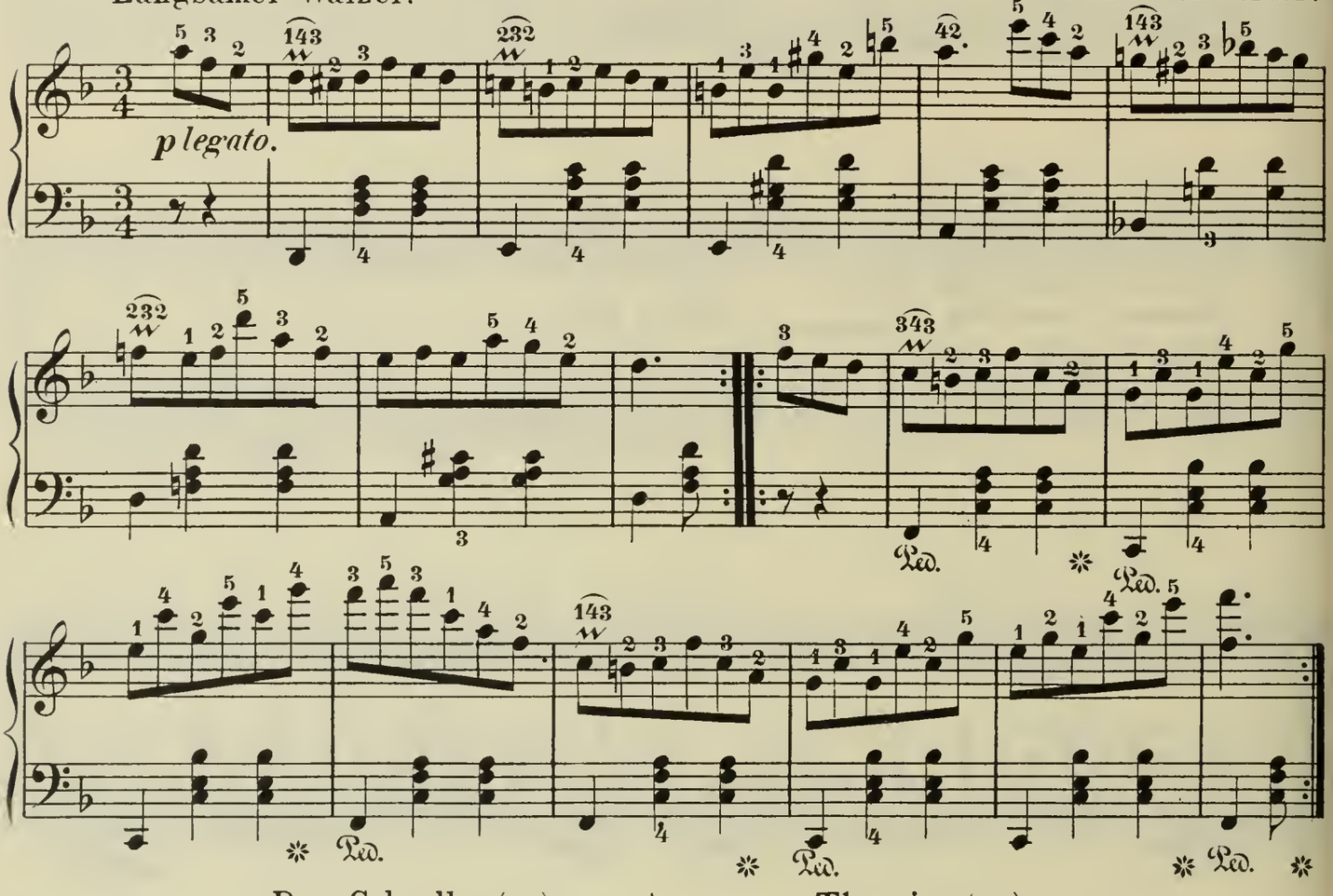
Der Pralltriller. (𝆖)
ist ein Nachschlag von zwei Noten.

The passing shake. (𝆖)
is another appoggiatura of two notes;
which is written and executed as follows:



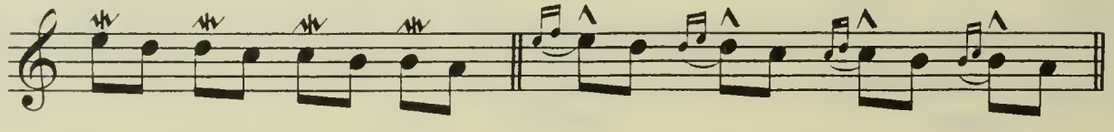
Langsamer Walzer.

FRANZ SCHUBERT.



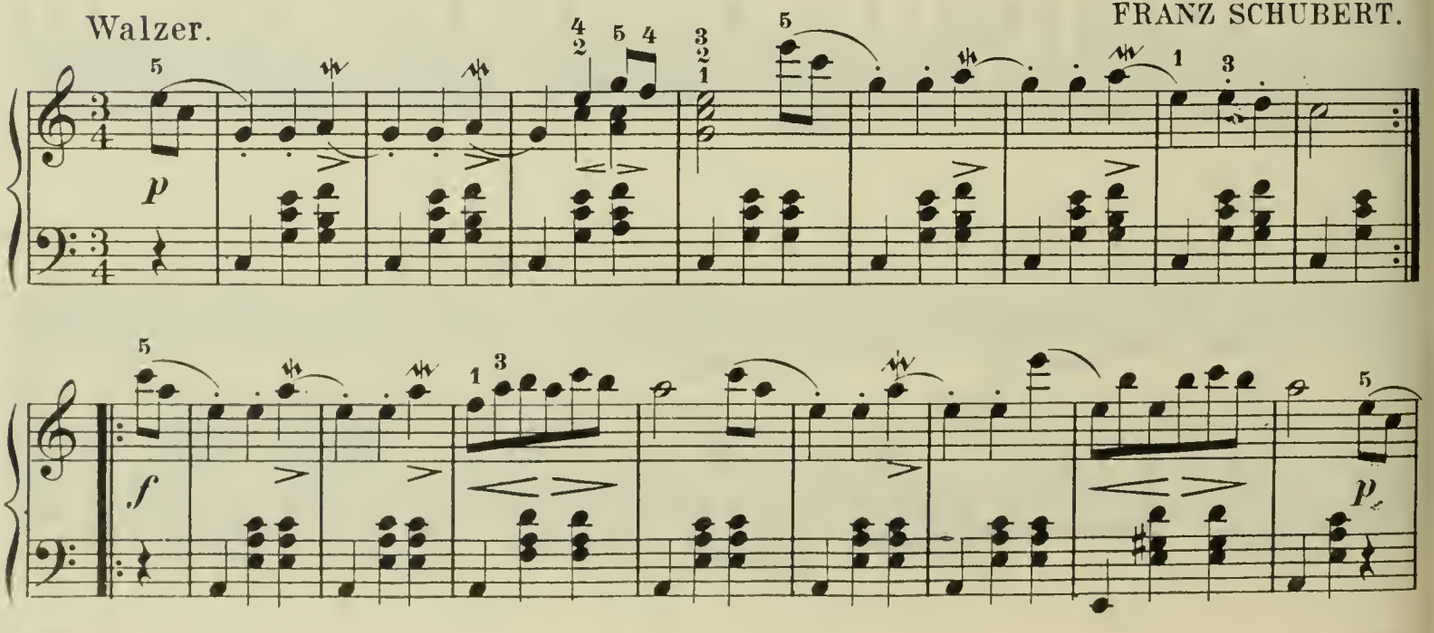
Der Schneller (𝆖)
ist ein Vorschlag von zwei Noten.

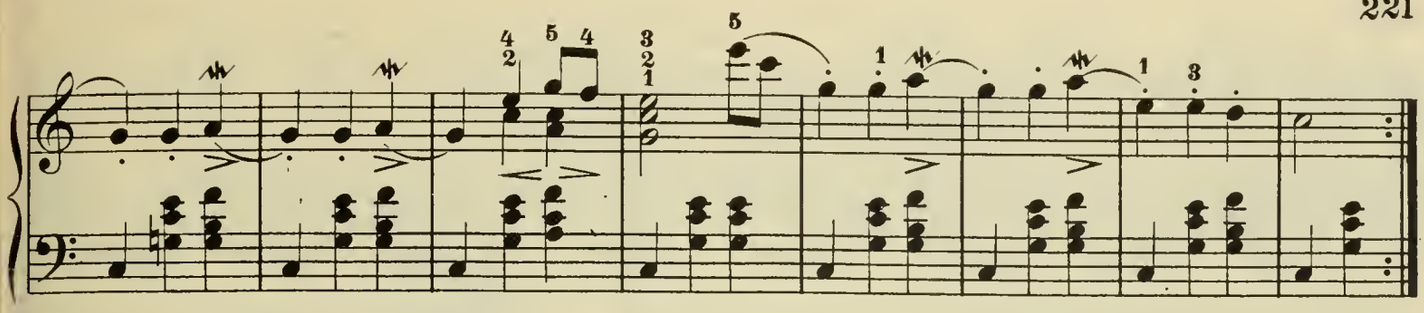
The sign (𝆖)
directs that time required for the grace-notes is taken from the preceeding note.



Walzer.

FRANZ SCHUBERT.



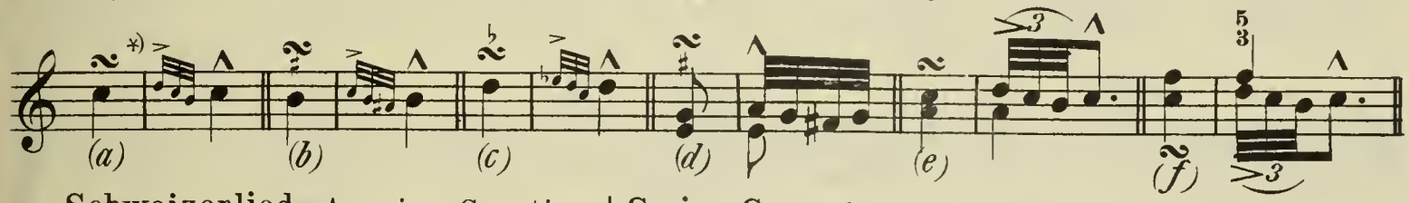


Der Doppelschlag (∾)

ist eine aus der Hauptnote, dem obern und untern Hilfstone bestehende Notengruppe, welche stets mit dem oberen Hilfstone beginnt; also über einer Note (laut Bach, Türk, Clementi, Dussek, Steibelt.)

The turn (∾)

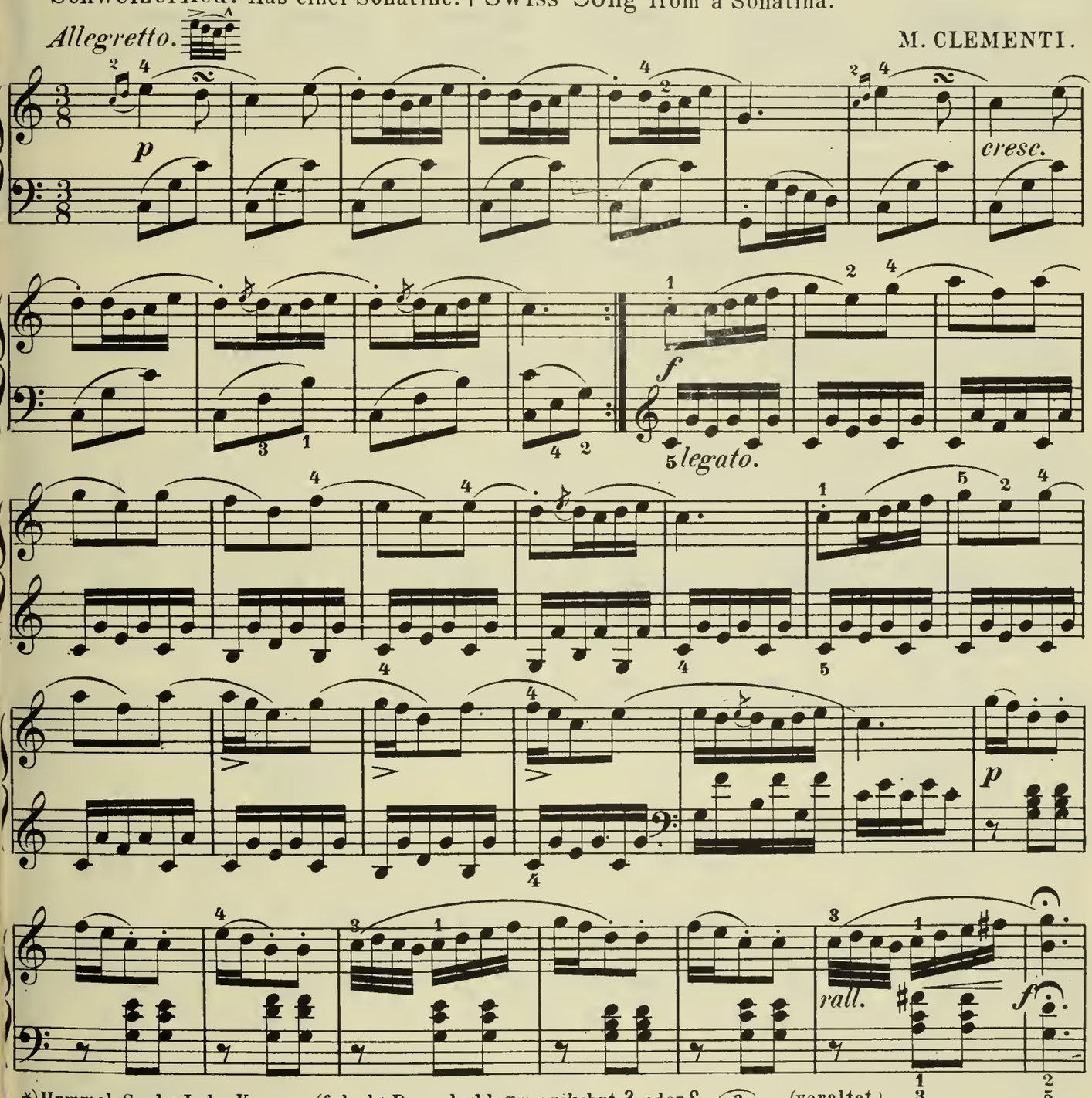
Consists of three grace-notes (the note above, the note itself and the note below.) which precede the principal note. When the turn is marked below a chord, it refers to the lower note. See *f*.



Schweizerlied. Aus einer Sonatine. | Swiss Song from a Sonatina.

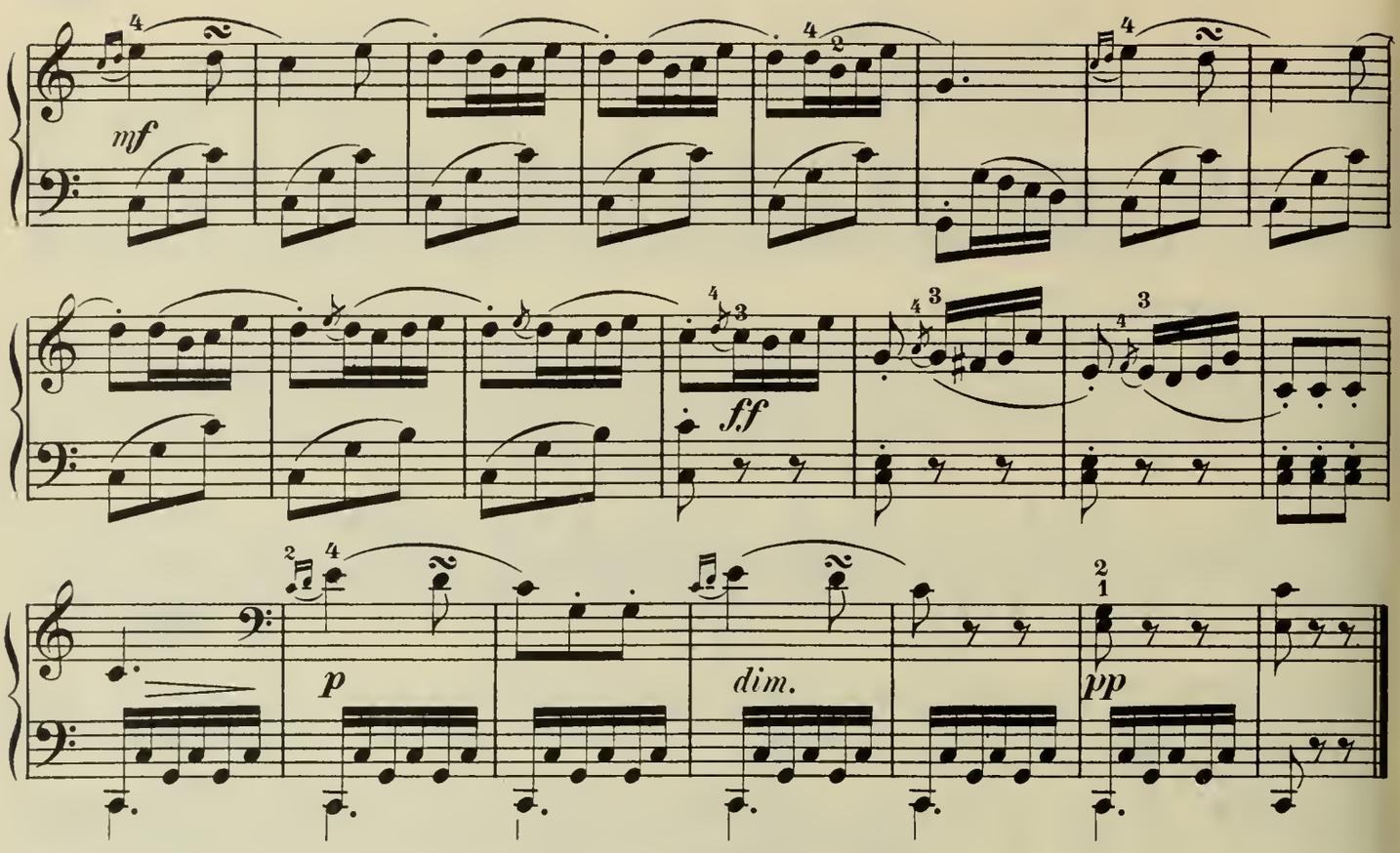
Allegretto.

M. CLEMENTI.



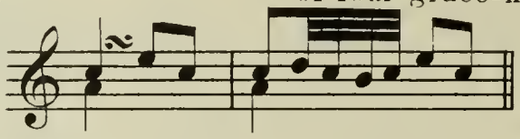
*) Hummel, Spohr, Lobe, Knorr ∾ (falsch). Doppelschlag umgekehrt 2 oder S (veraltet).

The inverted turn 2 or S is played thus:



Der Doppelschlag nach einer Note ist ein Nachschlag von vier Noten.

A turn after a principal note is composed of four grace-notes.

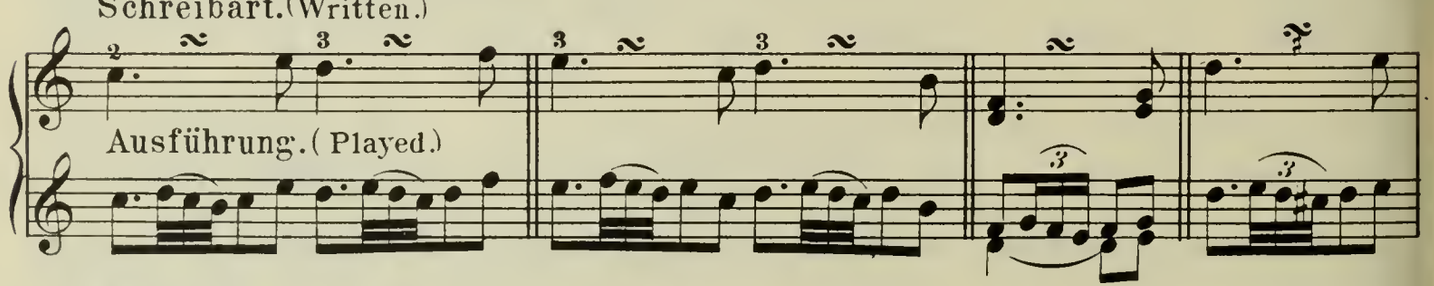


Der Doppelschlag nach einer punktirten Note schliesst auf dem Punkte.

A turn after a dotted note terminates on the dot.

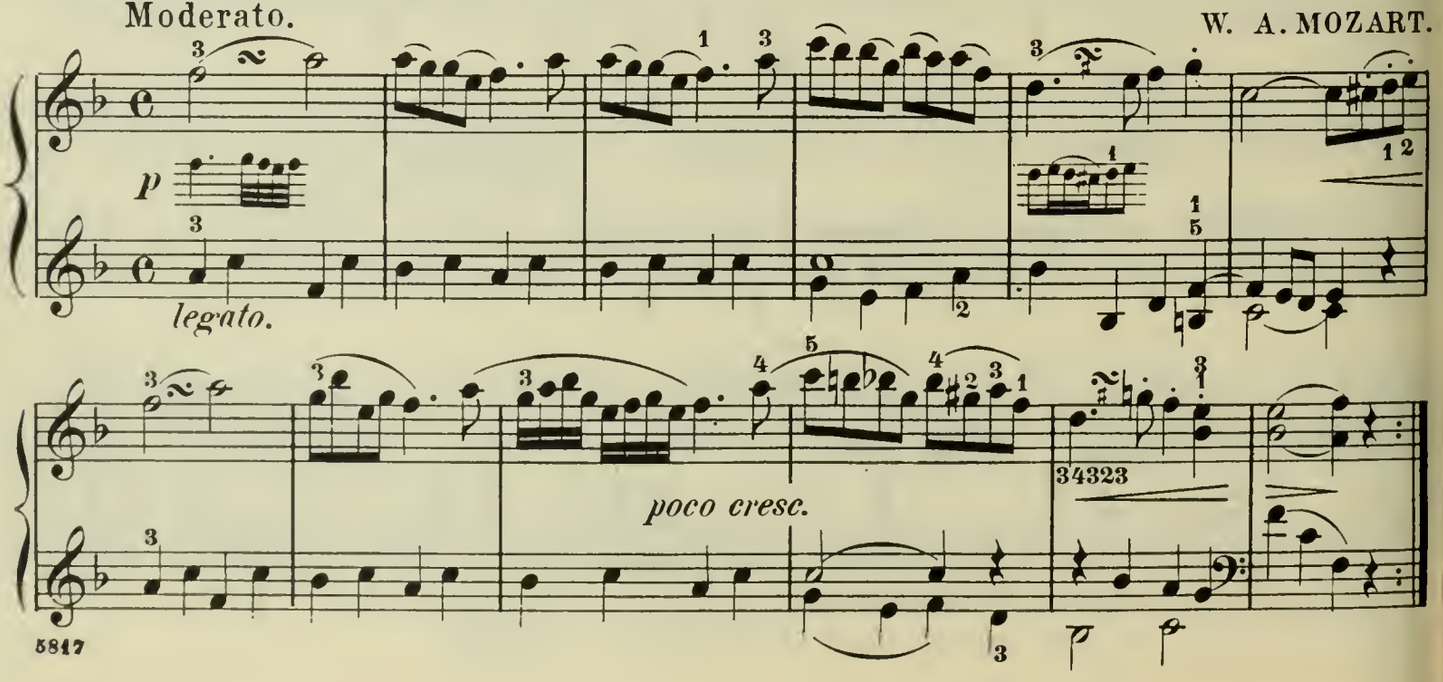
Schreibart.(Written.)

Ausführung.(Played.)

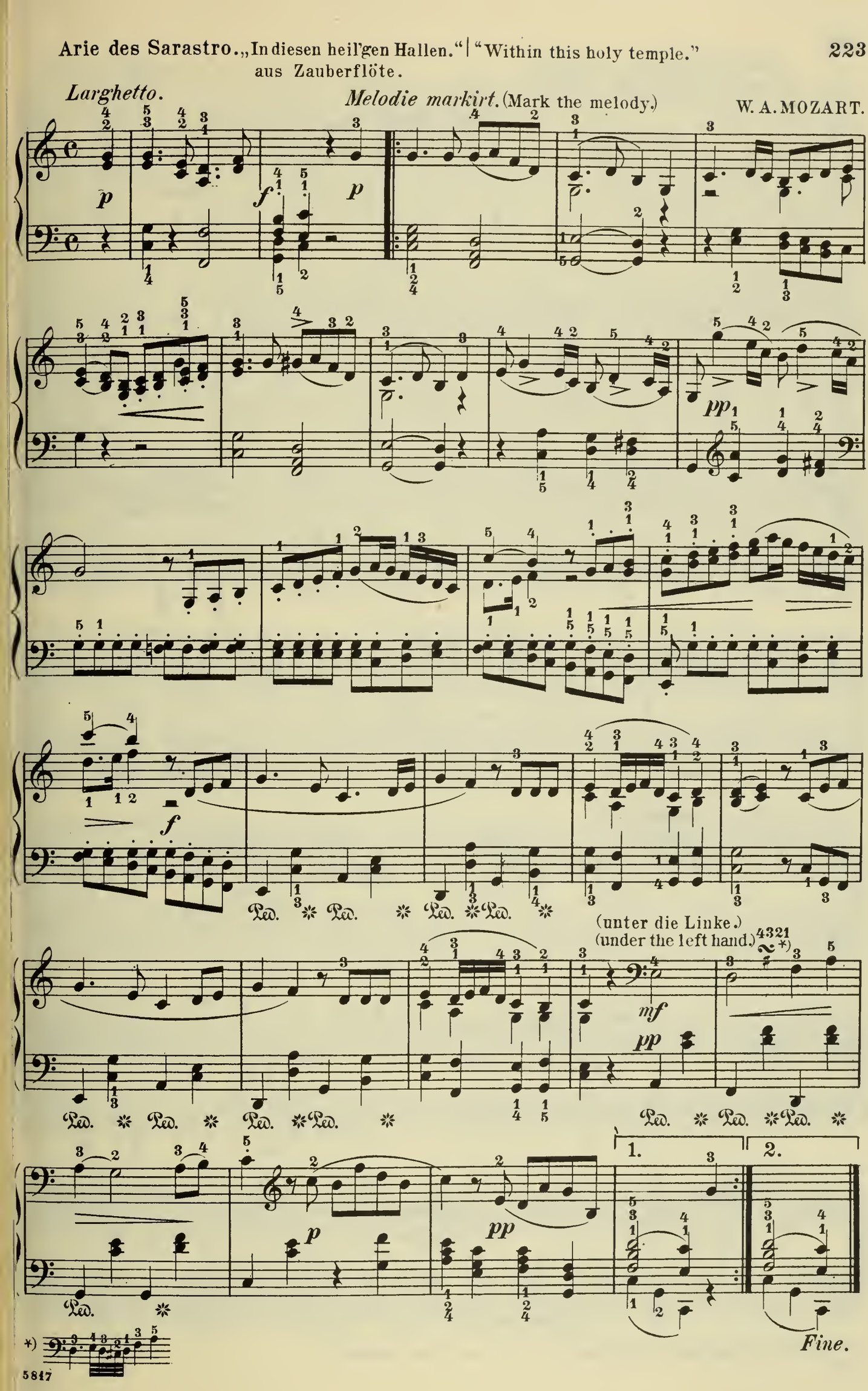


Moderato.

W. A. MOZART.



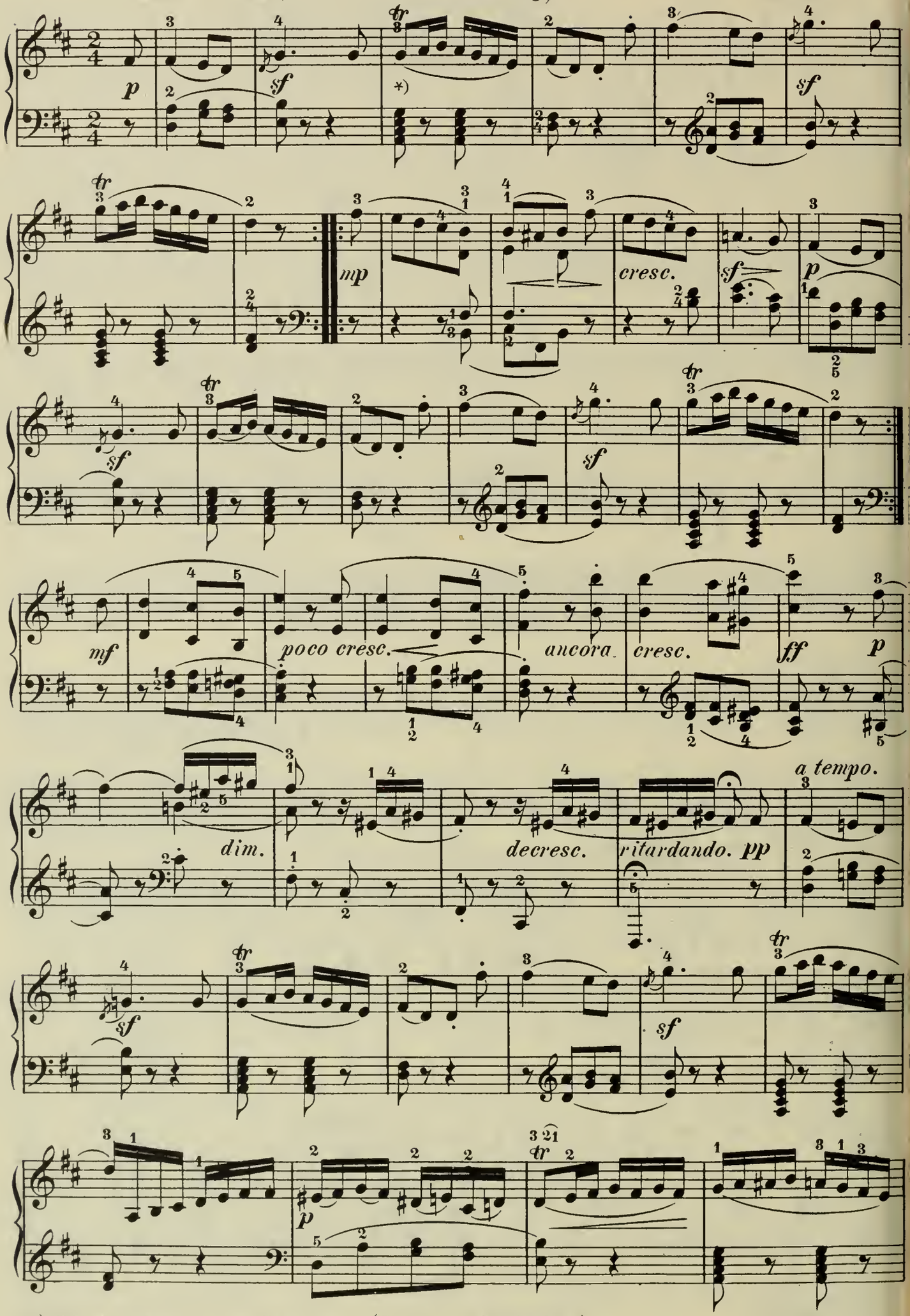
Larghetto. *Melodie markirt.* (Mark the melody.) W. A. MOZART.



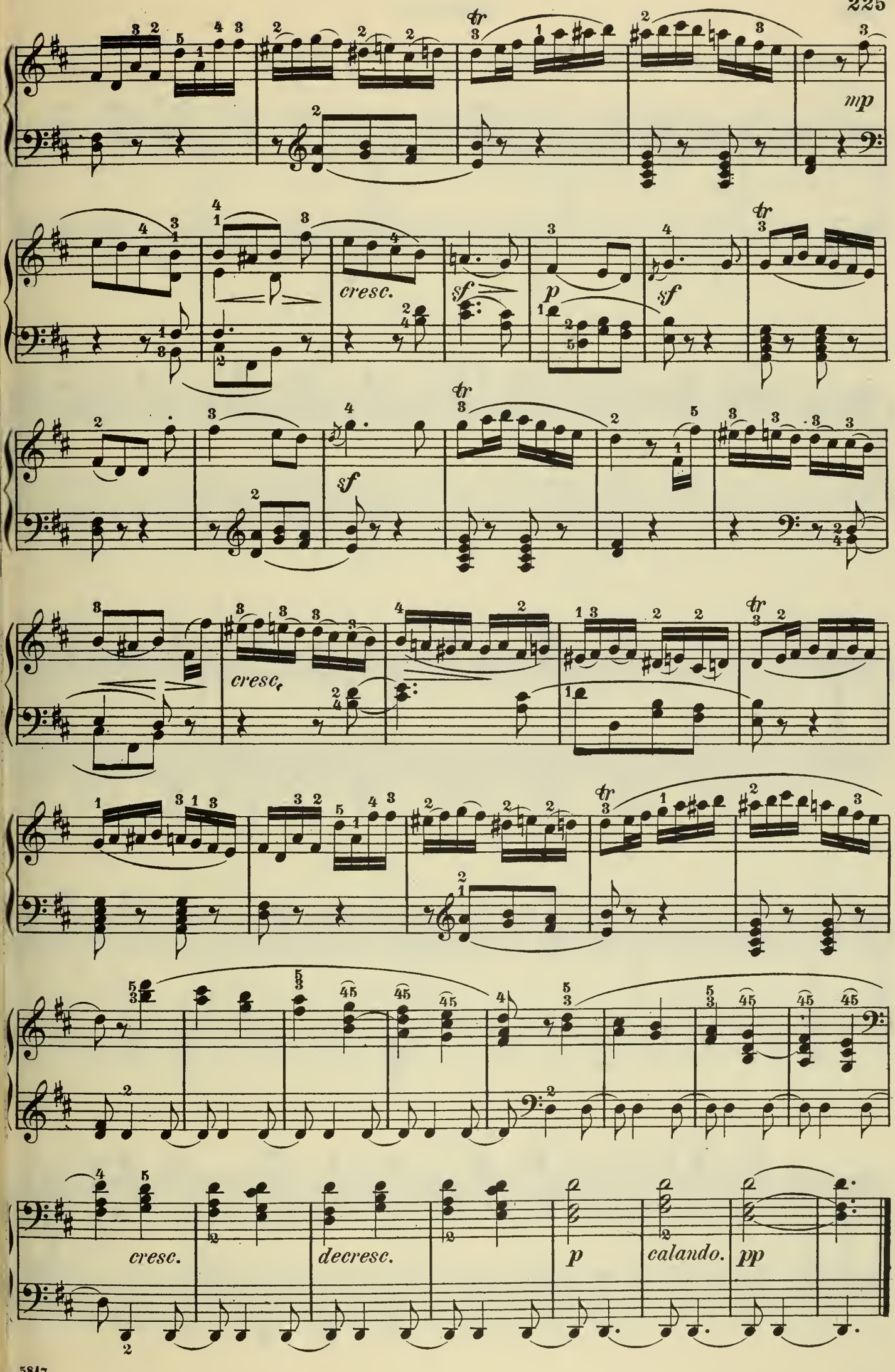
*) 5817

Allegretto quasi Andante. L. van BEETHOVEN.

Sehr ausdrucksvoll. (With tenderness and feeling.)

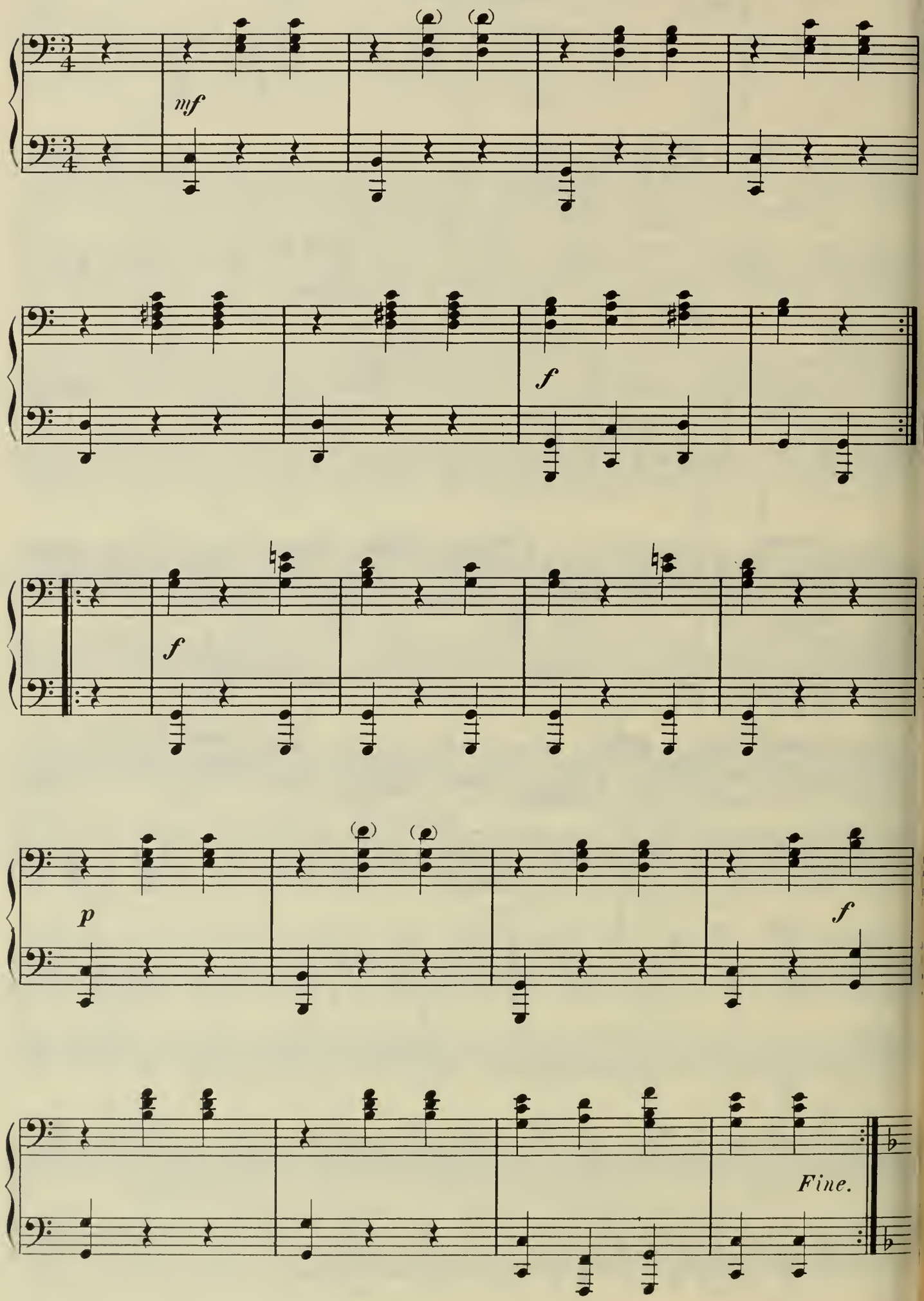


*) Siehe Anmerkung Seite 214. Nachschlag. *(See page 214, afterbeat.)*


mp
cresc.
sf
p
sf
sf
cresc.
cresc.
decresc.
p
calando.
pp

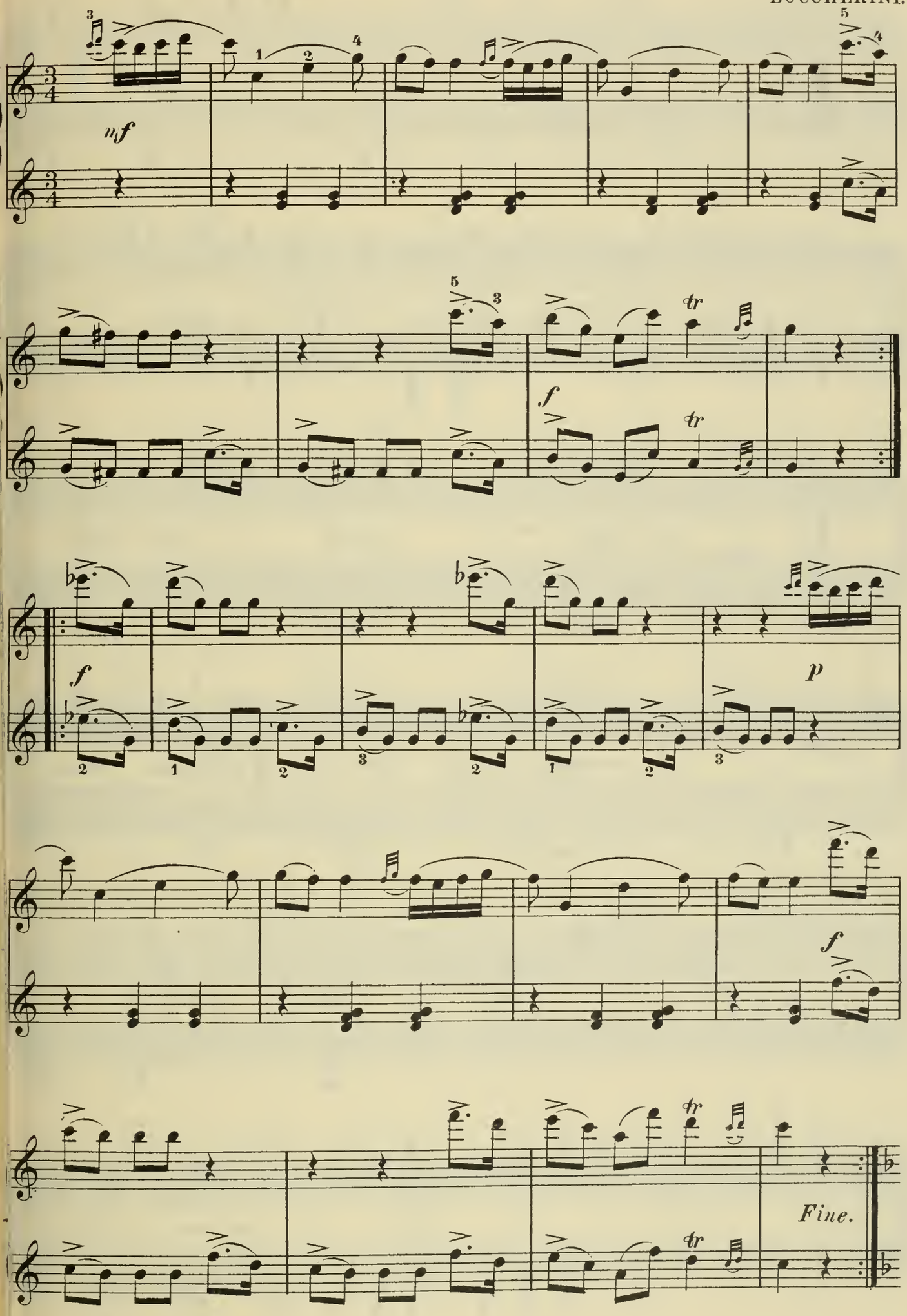
Menuett. *Tempo di Minuetto.* (1760) | Speed of a Minuet.

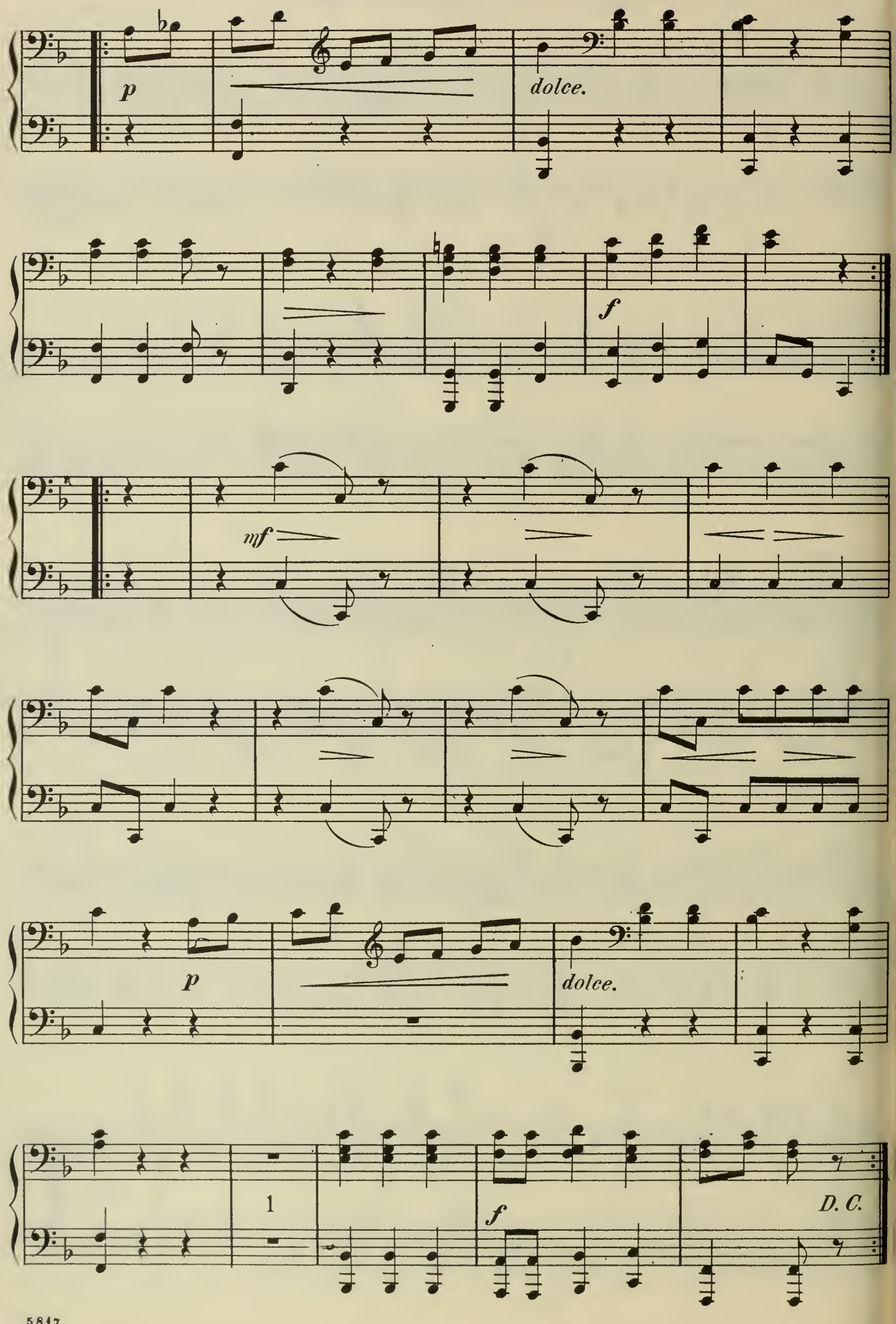
BOCCHERINI.

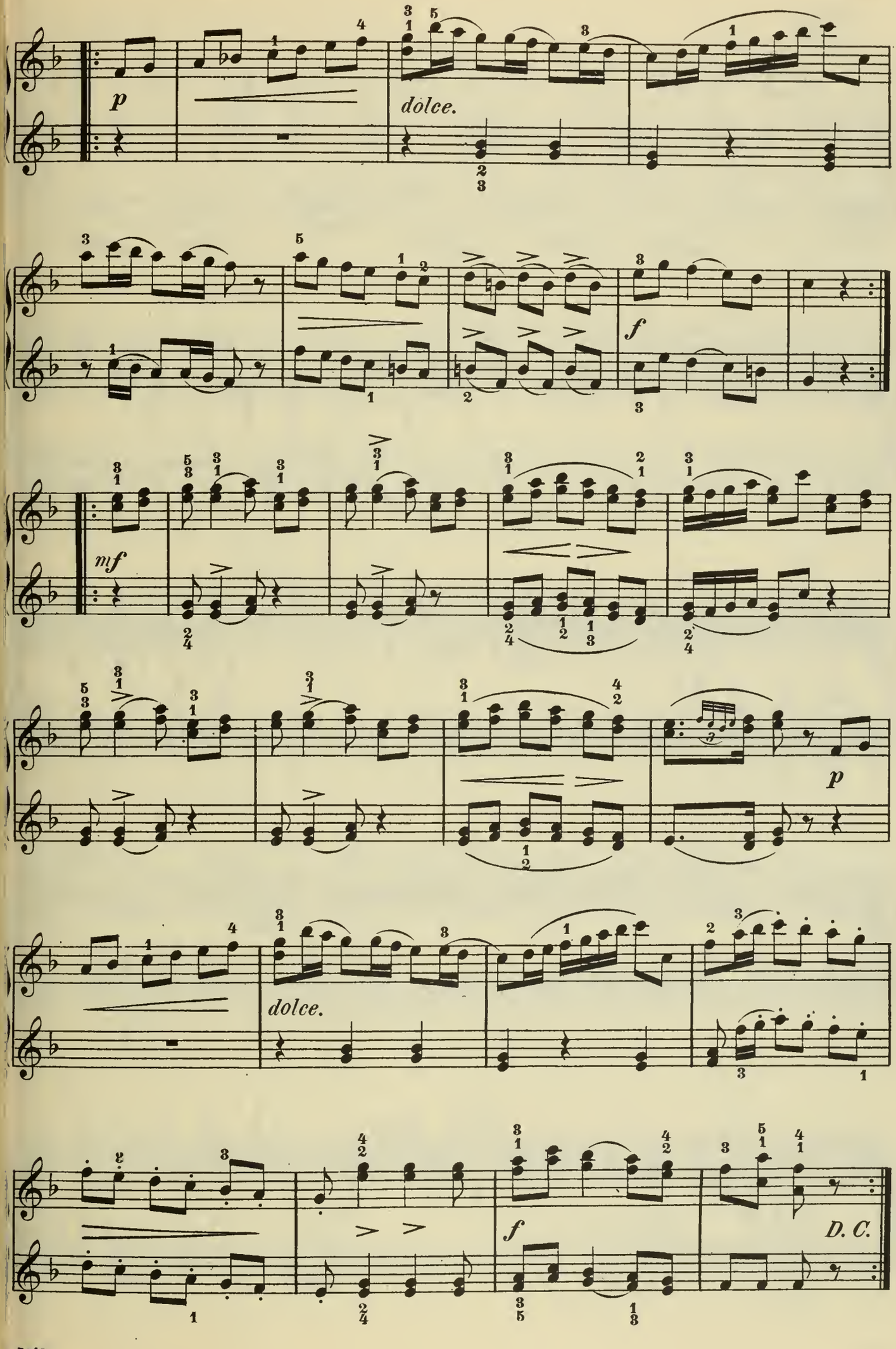


Menuett. *Tempo di Minuetto.* (1760.) | Speed of a Minuet.

BOCCHERINI.



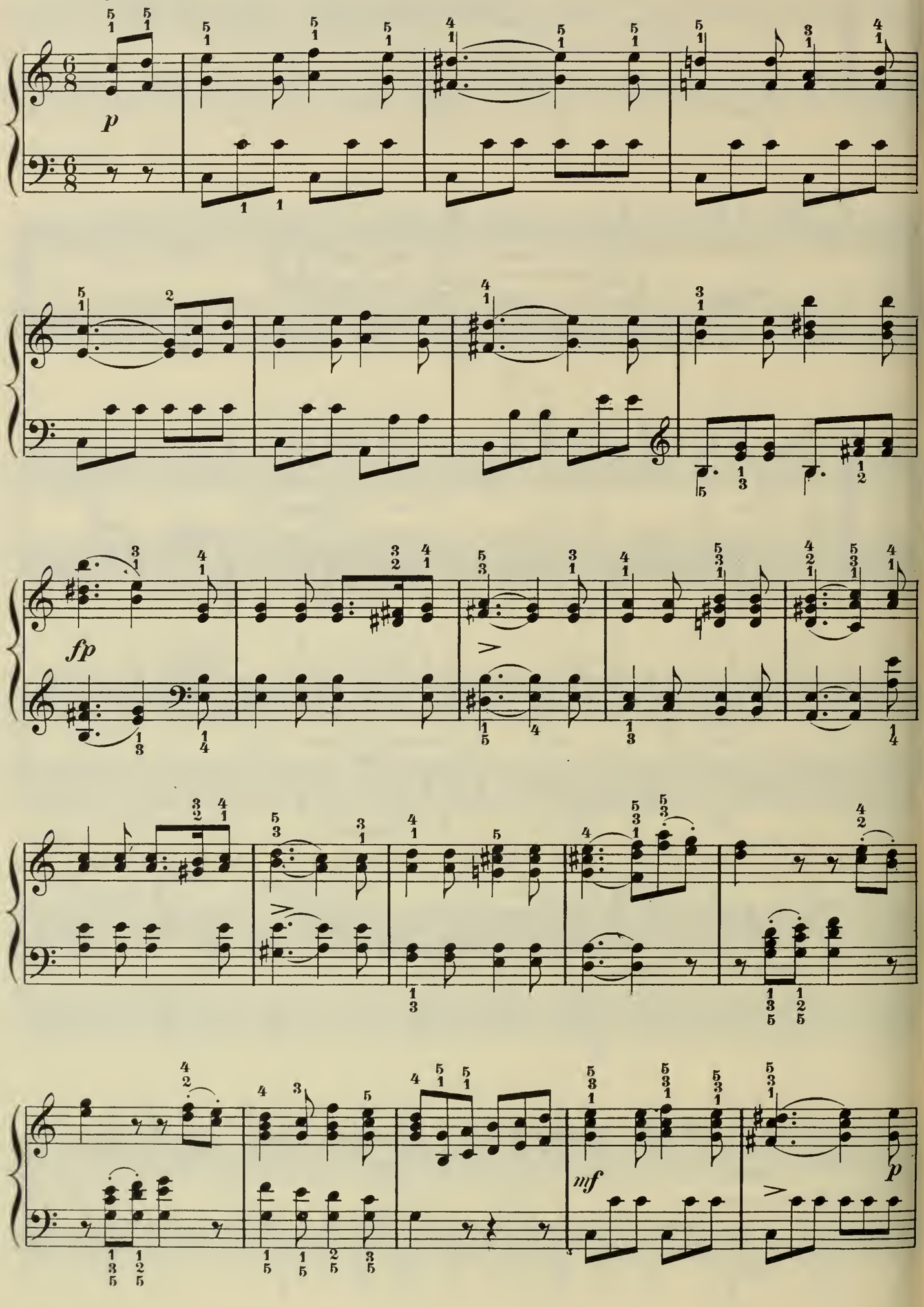

p
dolce.
f
mf
p
dolce.
1
f
D. C.

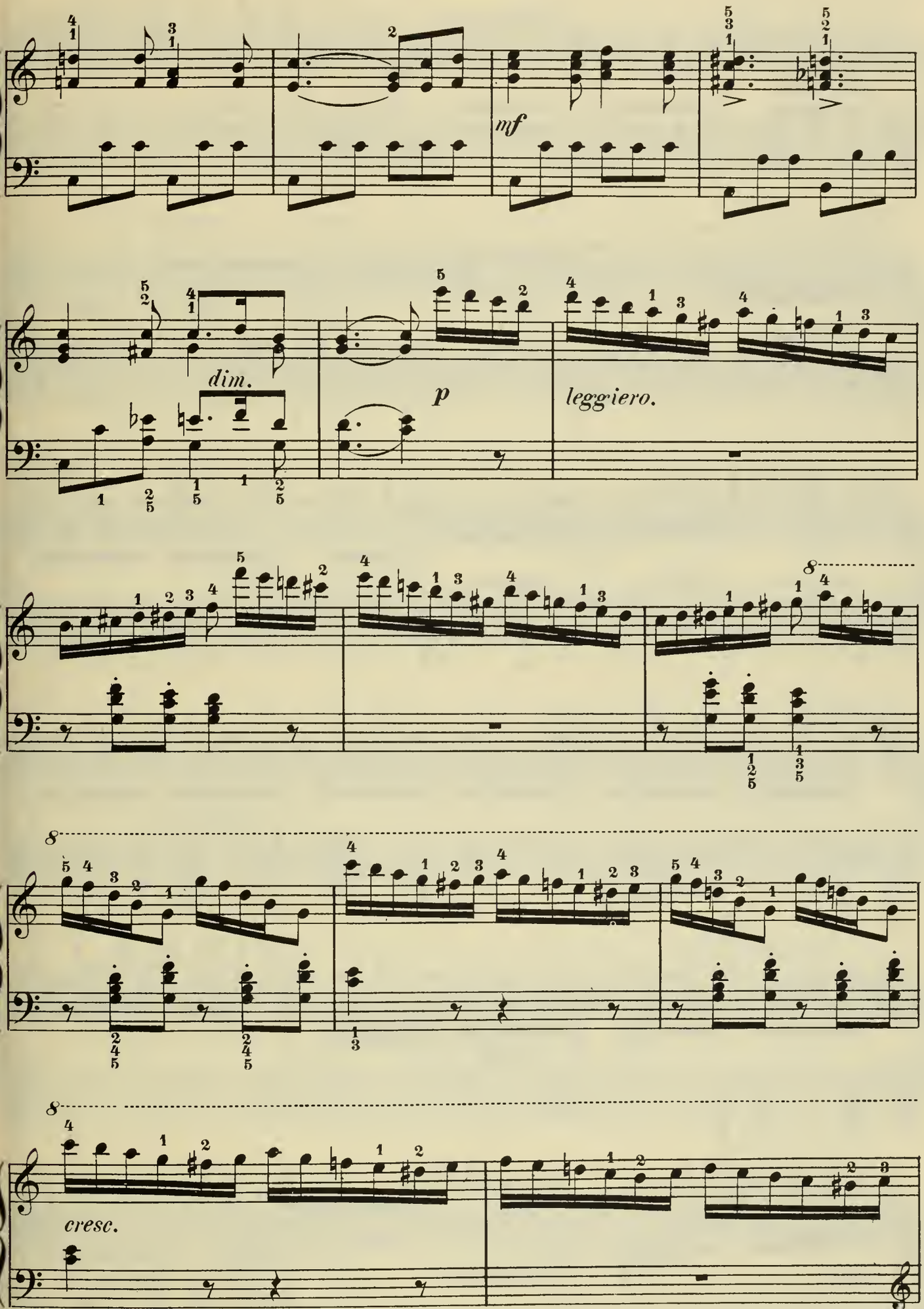

p
dolce.
f
mf
p
dolce.
f
D. C.

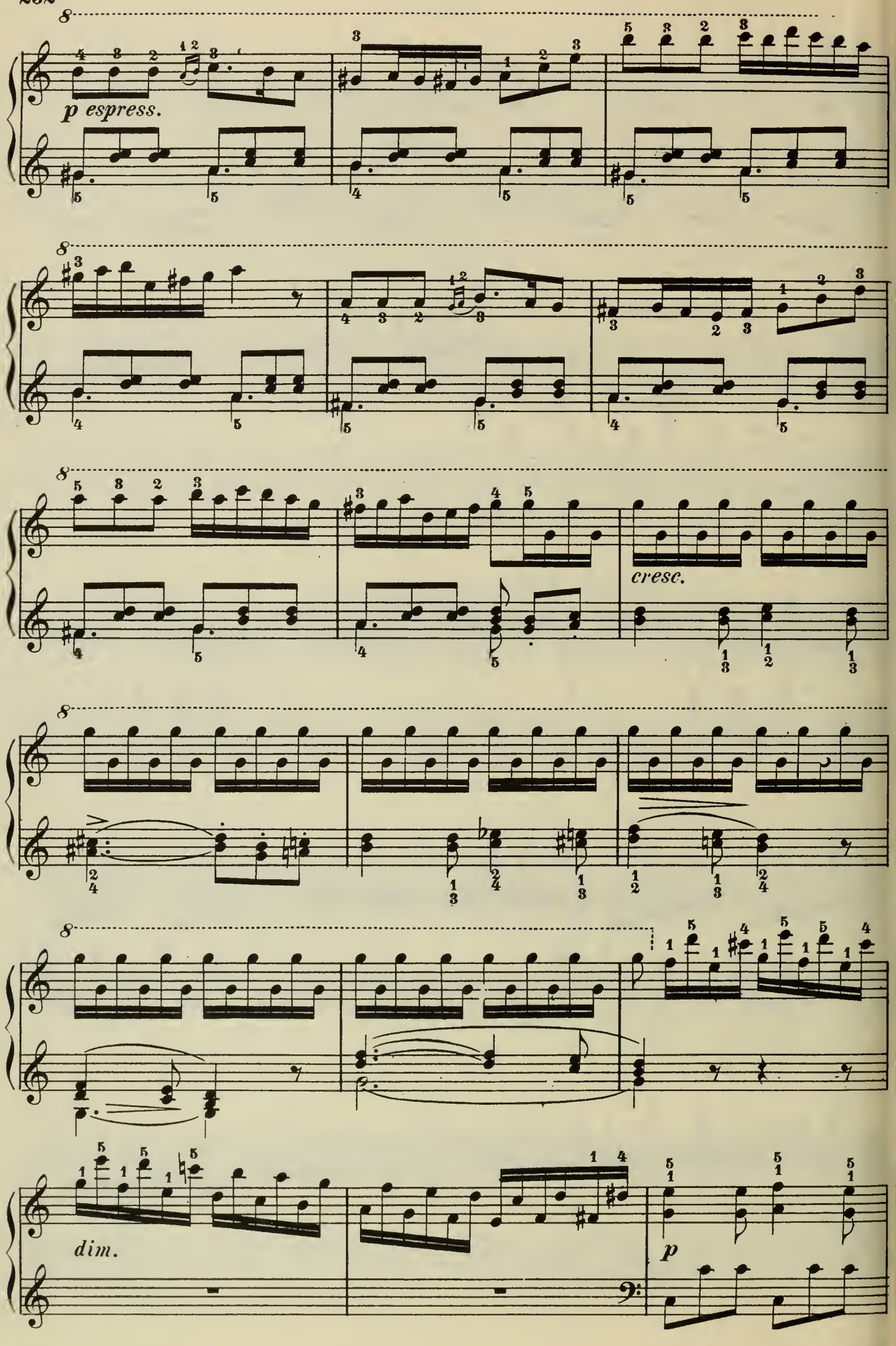
Rondo.

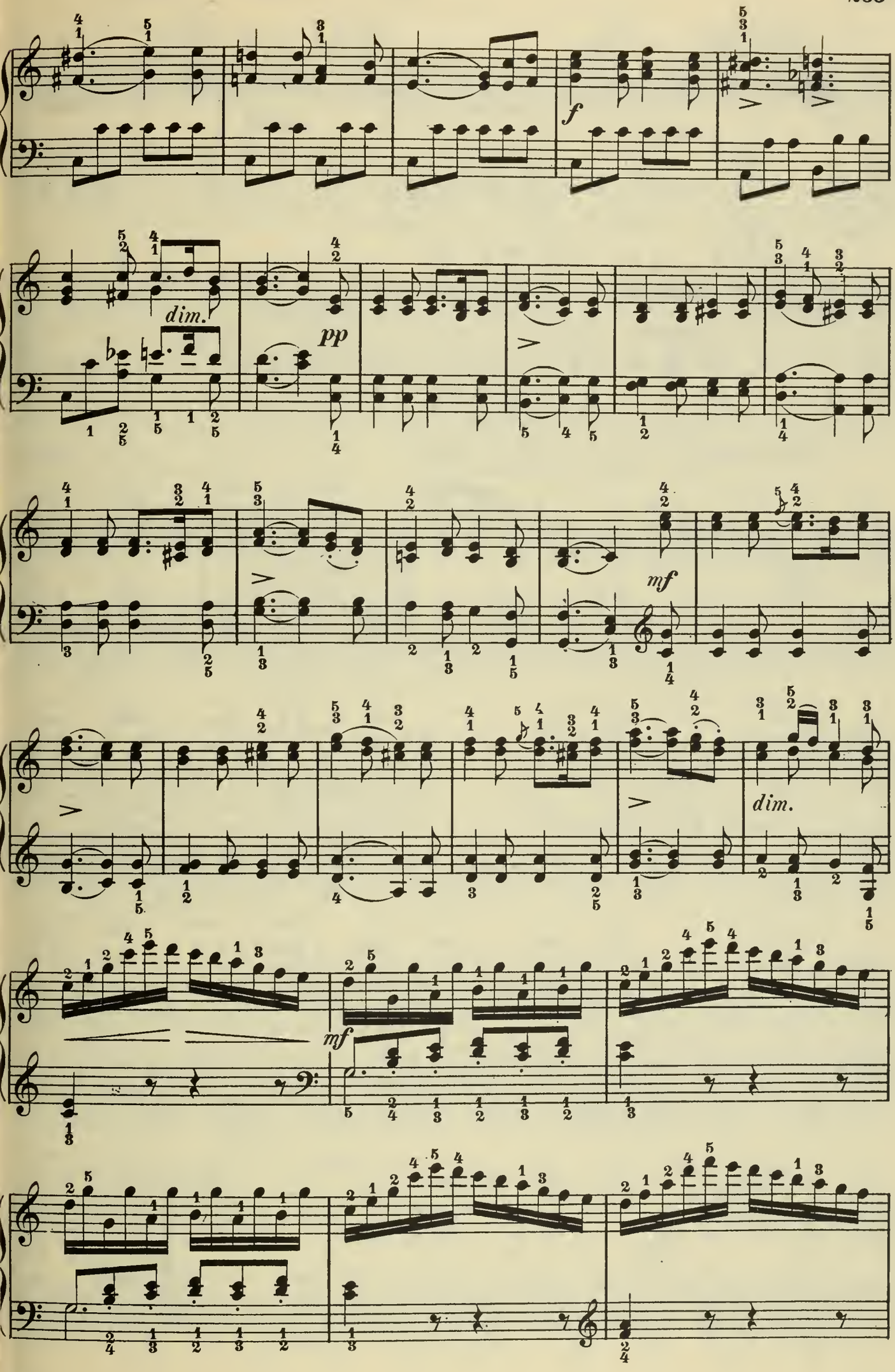
Allegro.

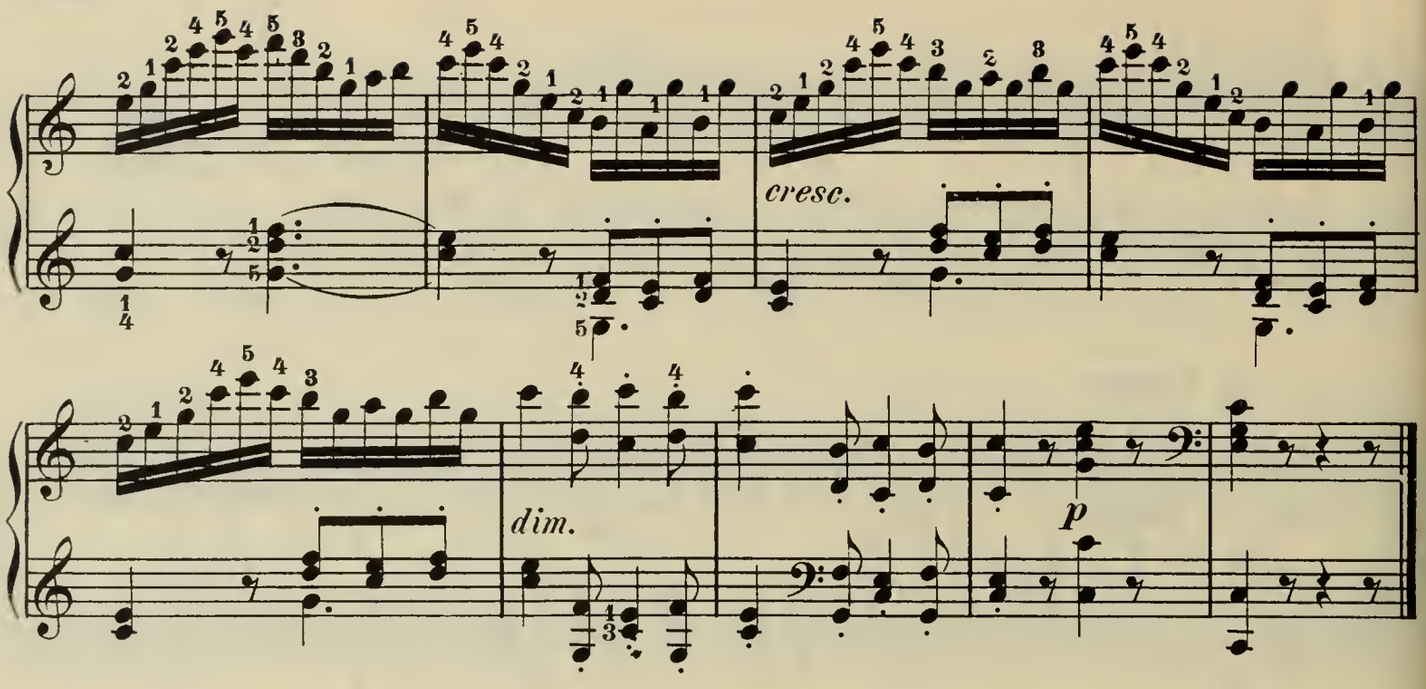
F. KUHLAU.




mf
dim.
p
leggiero.
cresc.

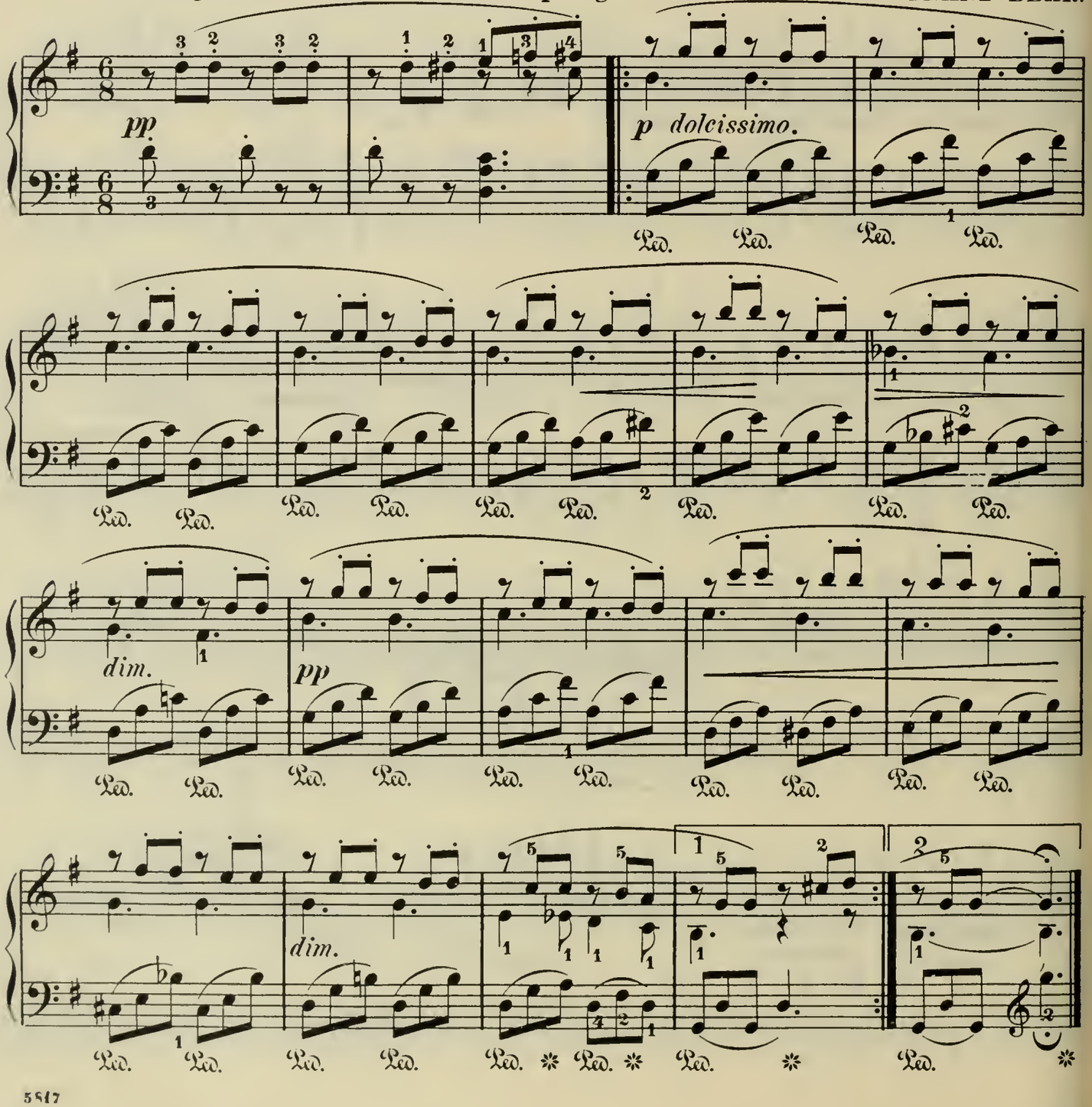

p espress.
cresc.
dim.
p


f
dim.
pp
mf
mf
dim.



Frühlingsläuten. | The Bells of Spring

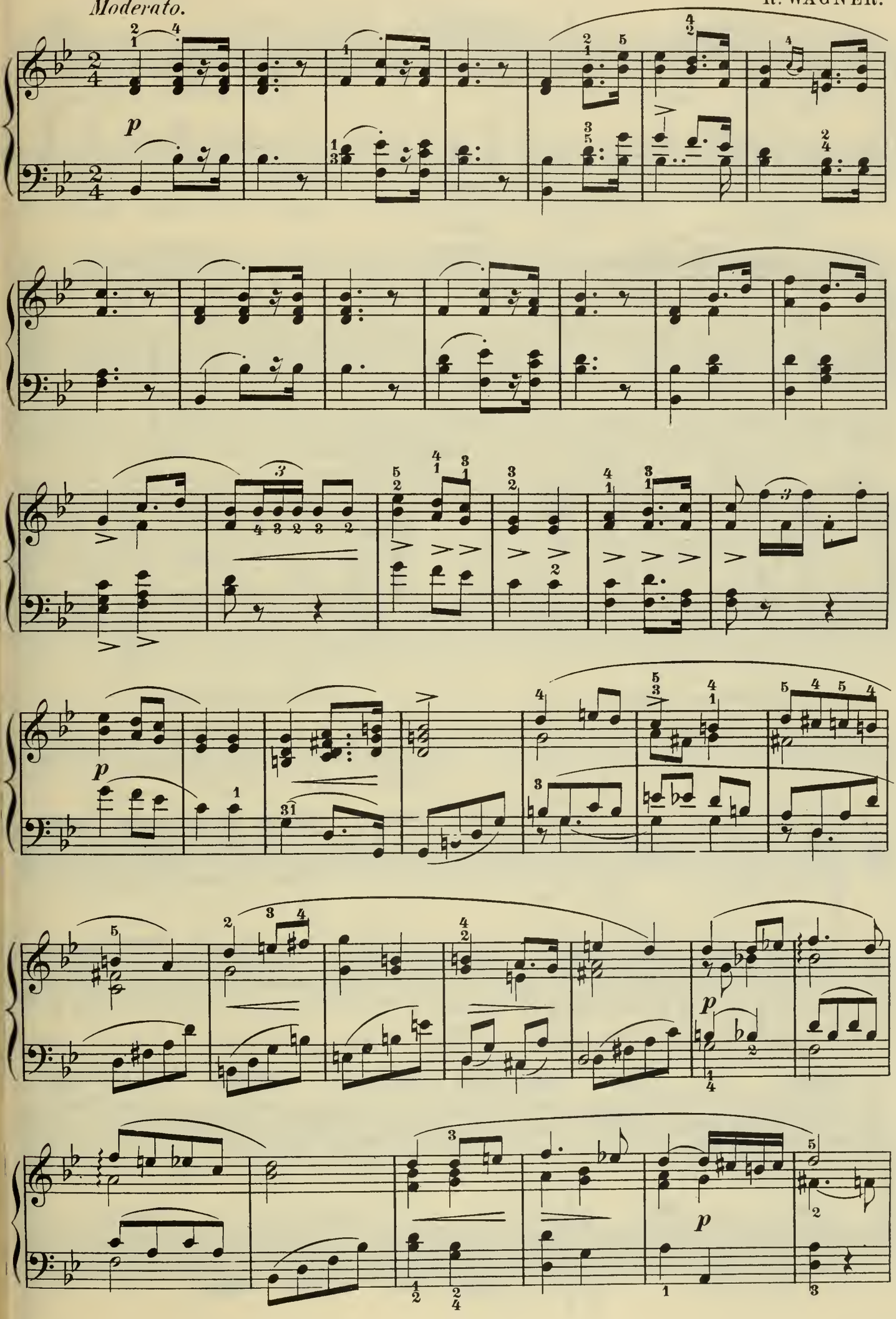
FRANZ BEHR.

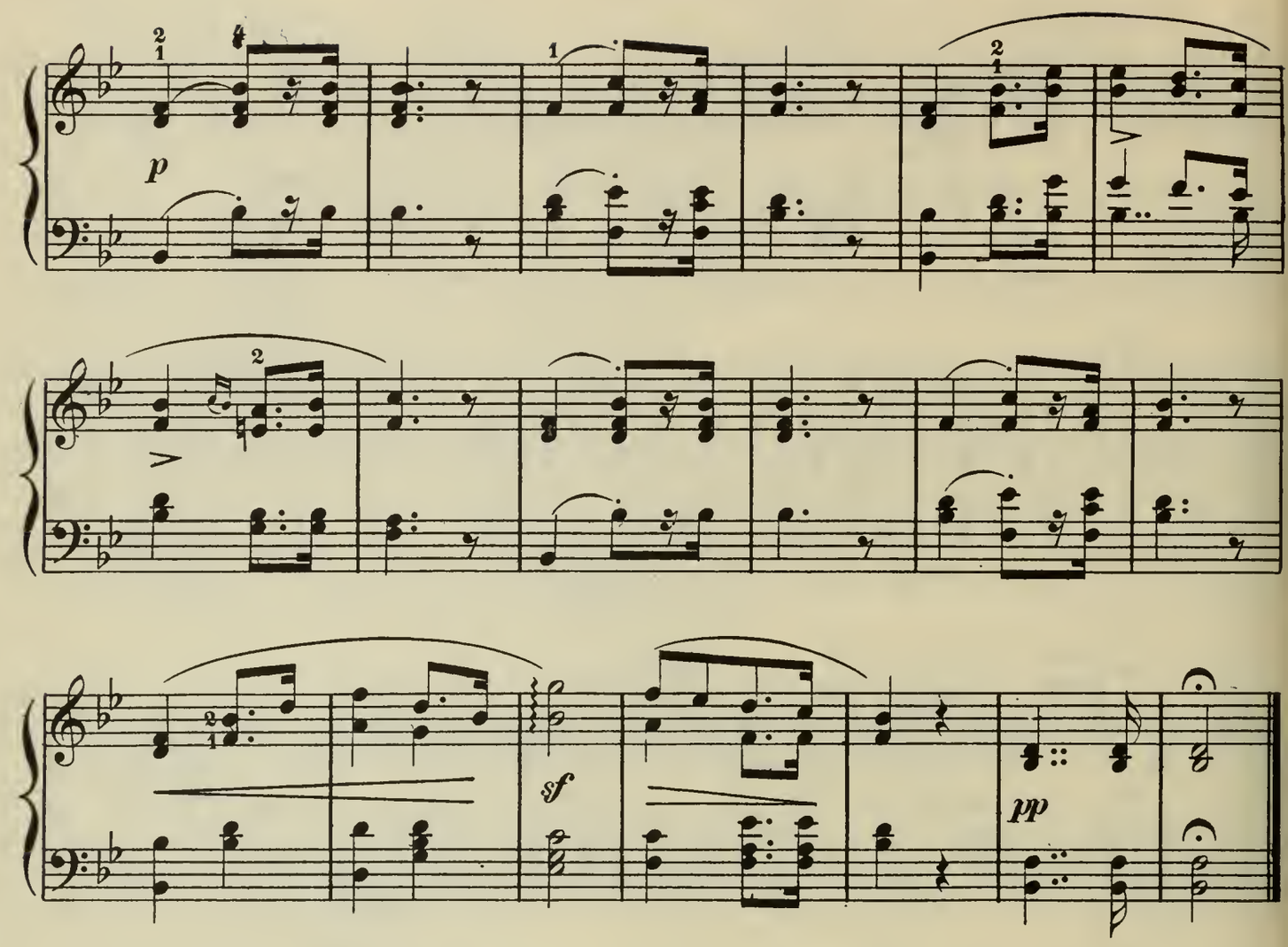


Brautlied aus Lohengrin. | Bridal Song, from "Lohengrin."

R. WAGNER.

Moderato.



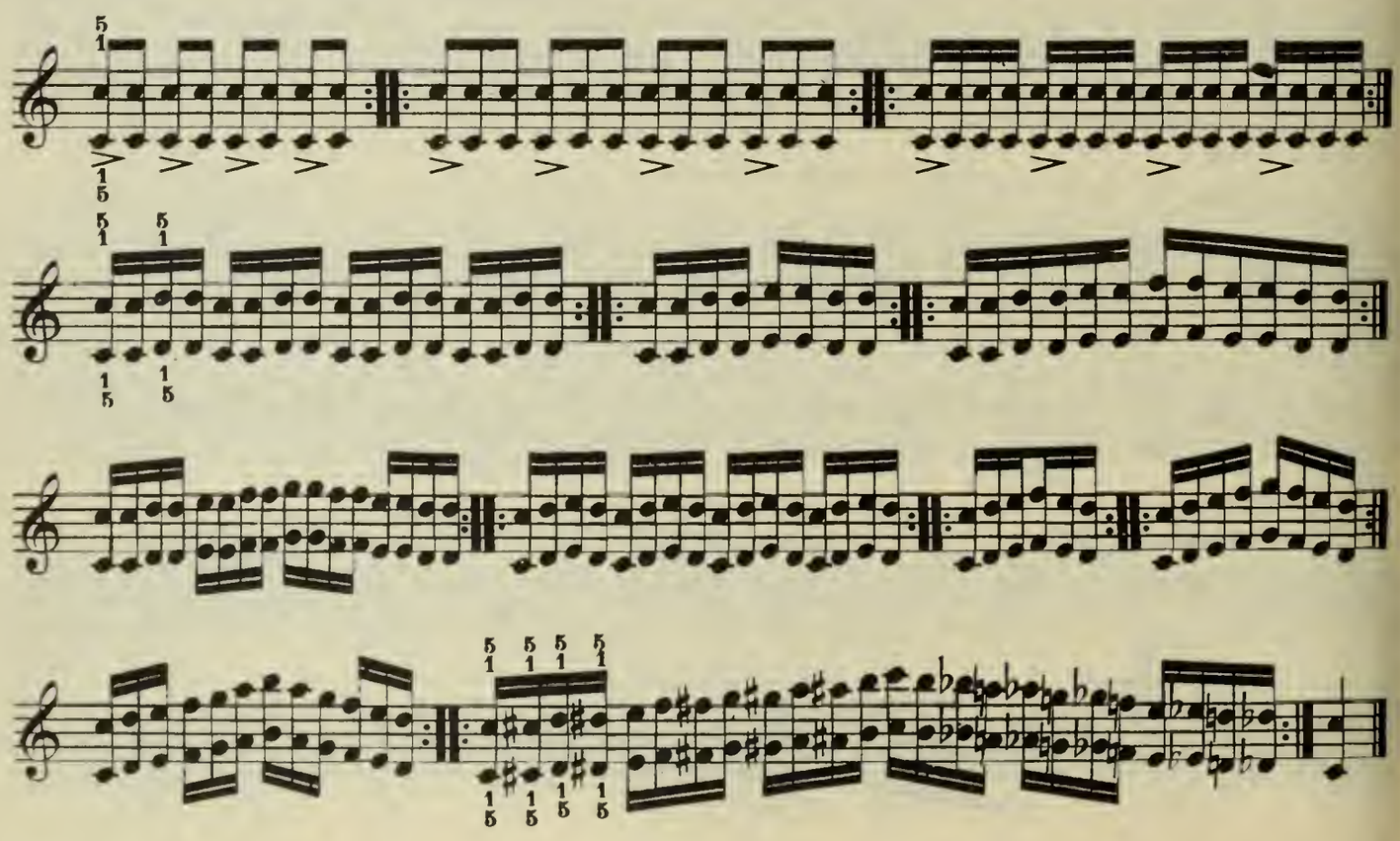


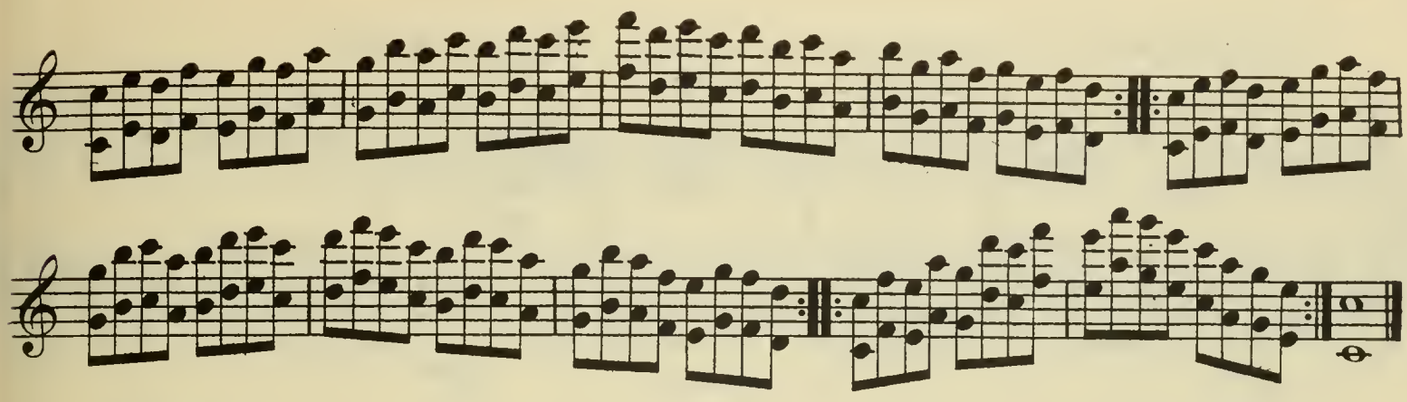
Oktaven - Uebungen.

Anschlag durch Hebung der Hand aus dem Handgelenk. Linke eine Oktave tiefer.

Octave-Exercises.

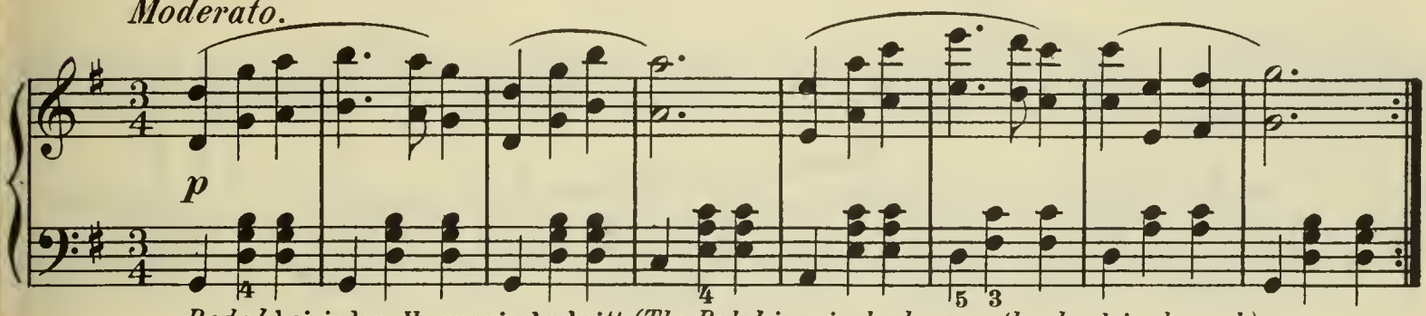
The arm is unmoved, but the hand is raised from the wrist. The left hand plays an octave lower.



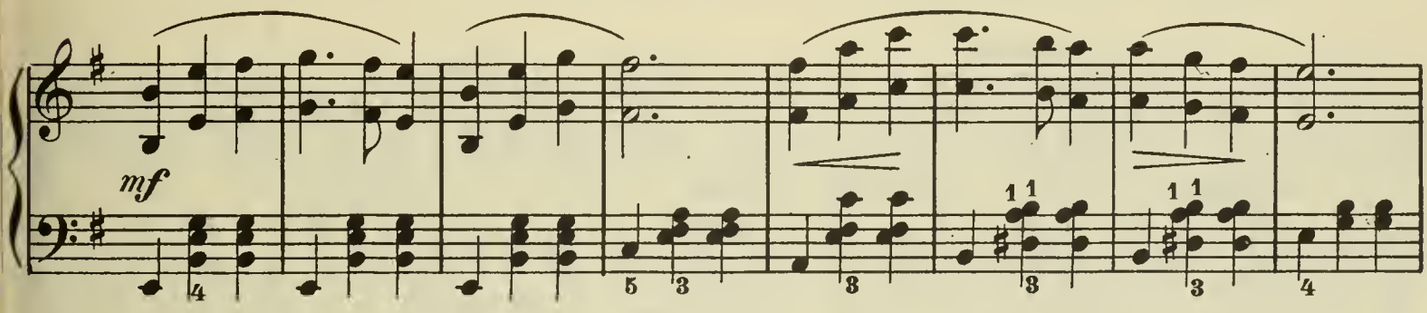


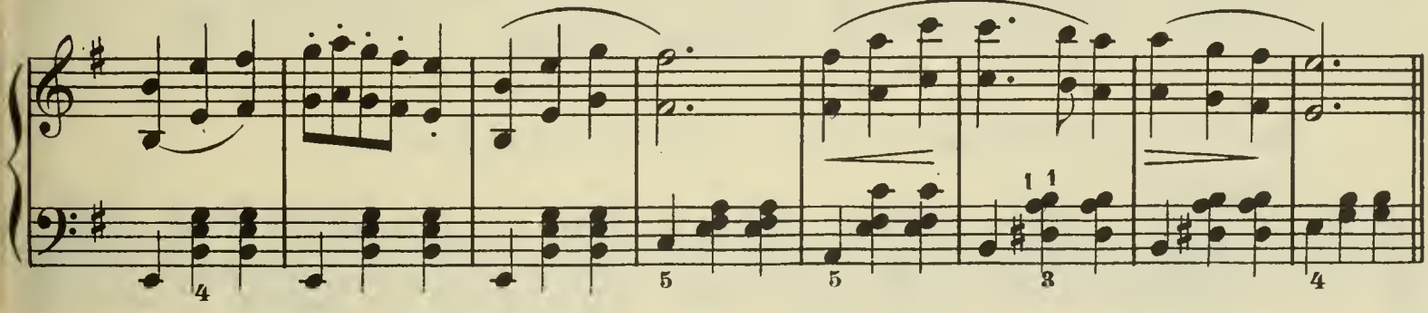
Böhmisches Lied. „Du glaubst nicht, wie lieblich du bist."| Bohemian Song.

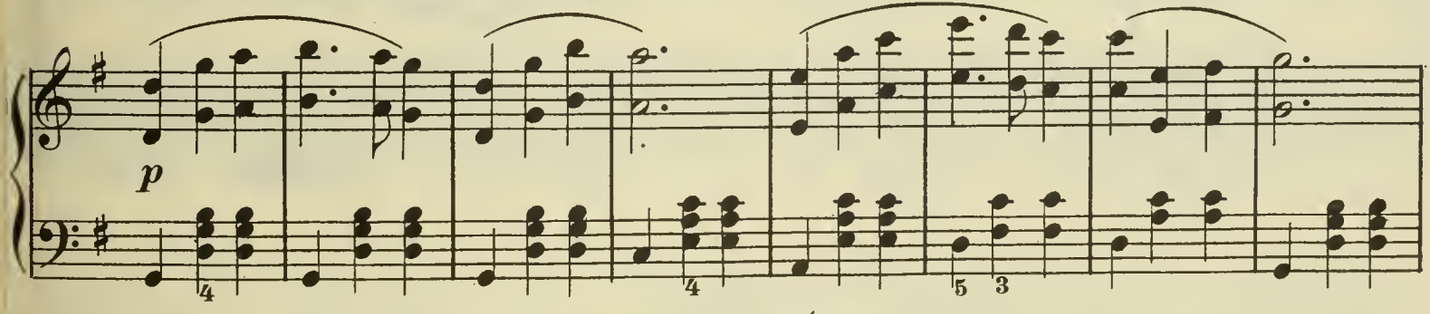
Moderato.



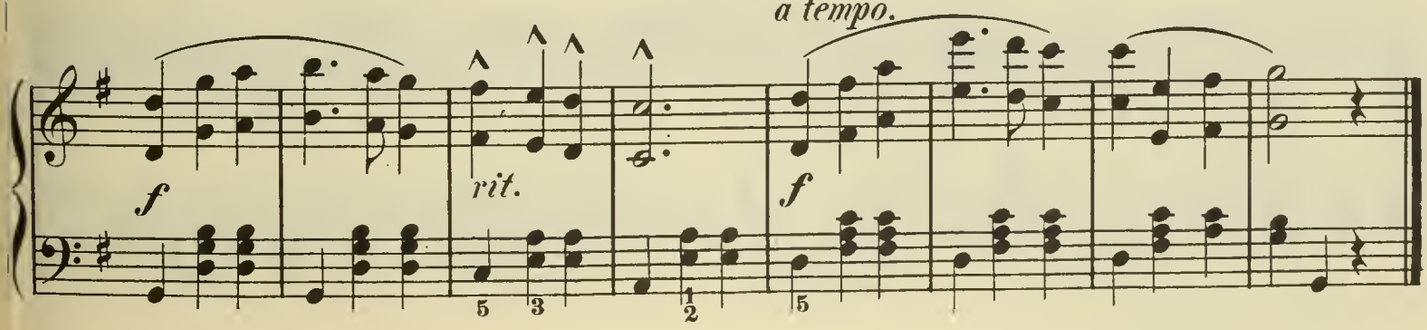
Pedal bei jedem Harmonieabschnitt. *(The Pedal is raised whenever the chord is changed.)*





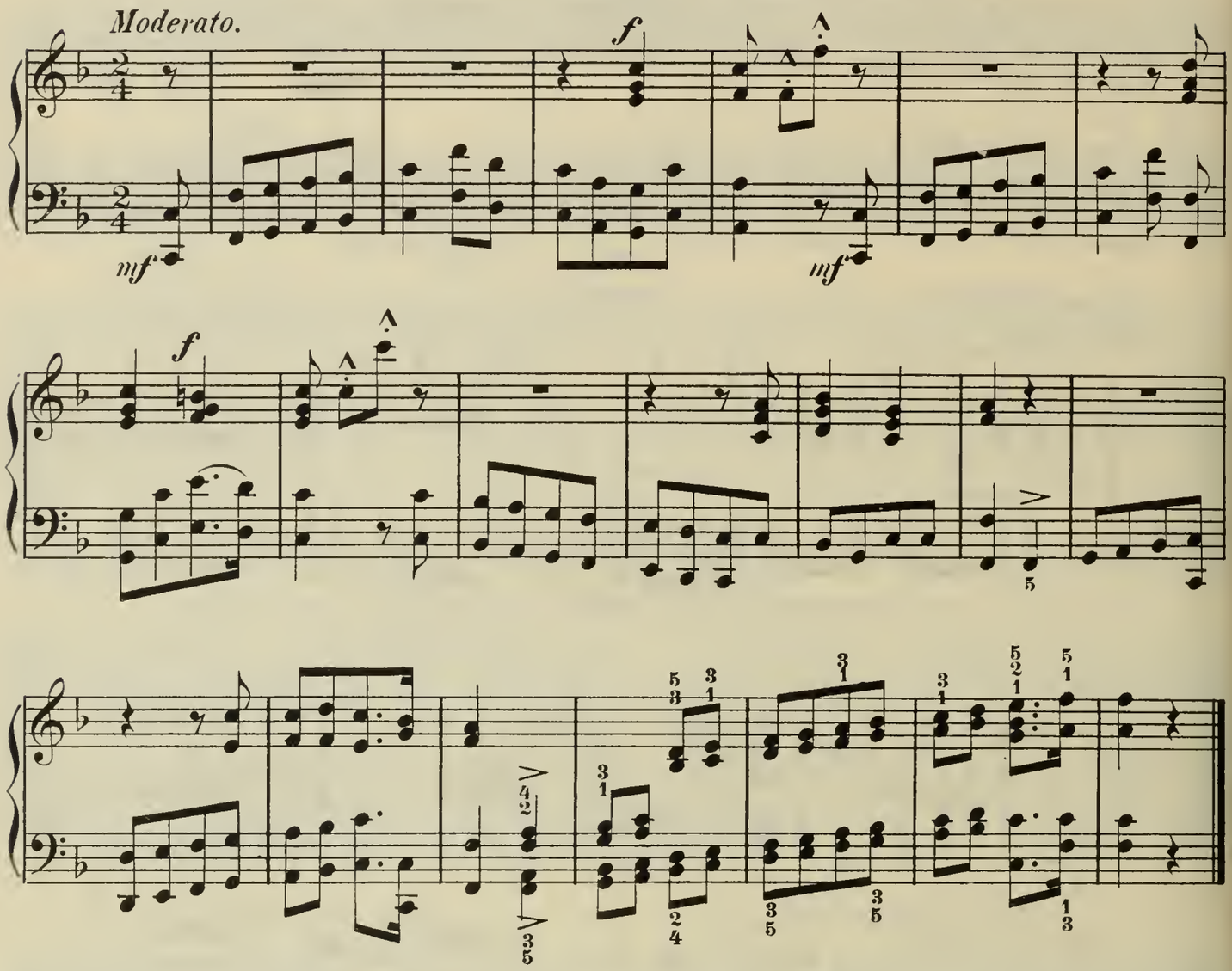


a tempo.



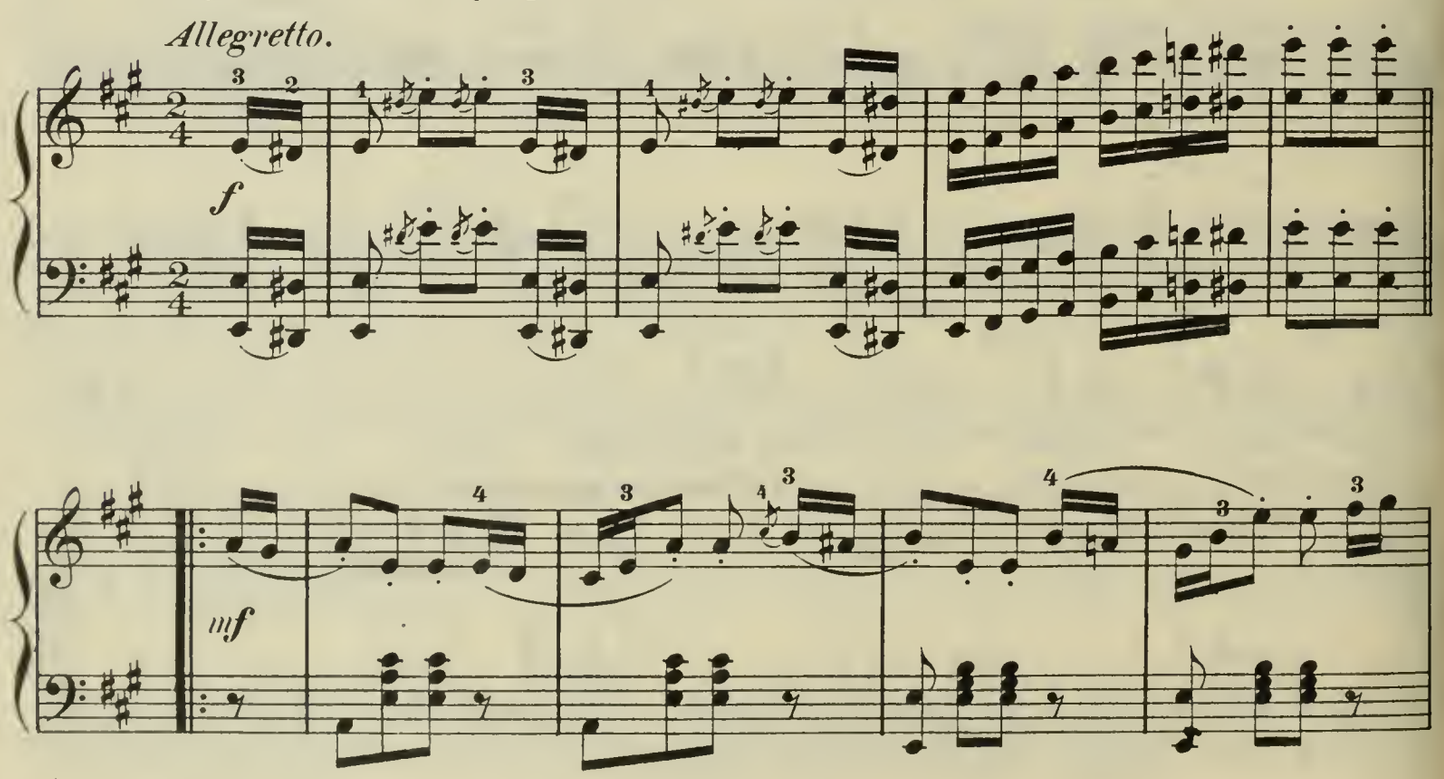
Studentenlied. „Es war einmal ein König." | Student's Song.

Moderato.

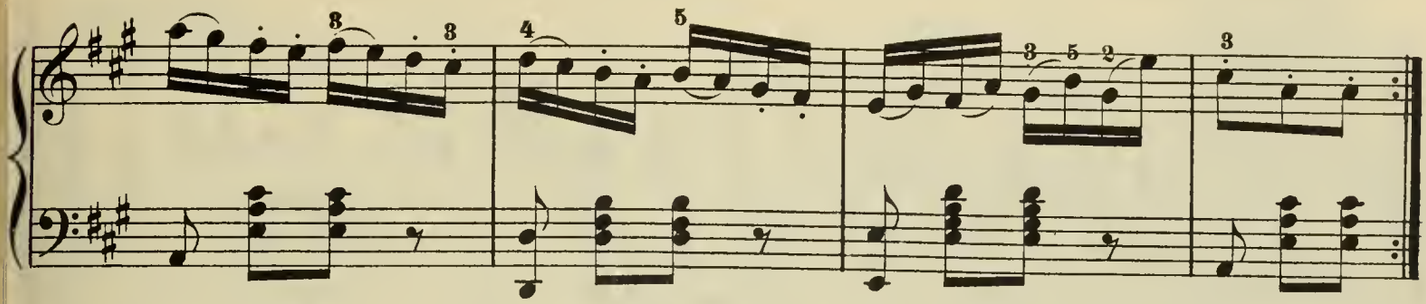


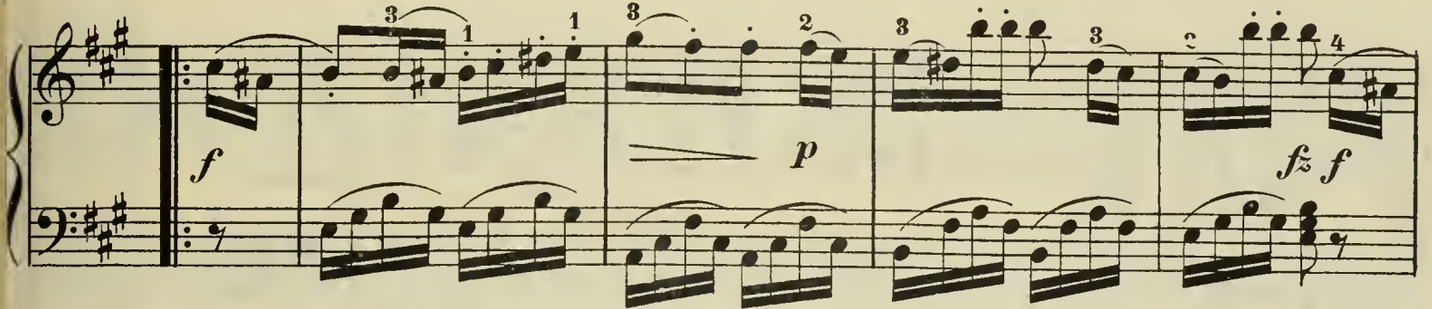
Englischer Schiffsjungen-Tanz. | Sailor-Boys' Dance.*)

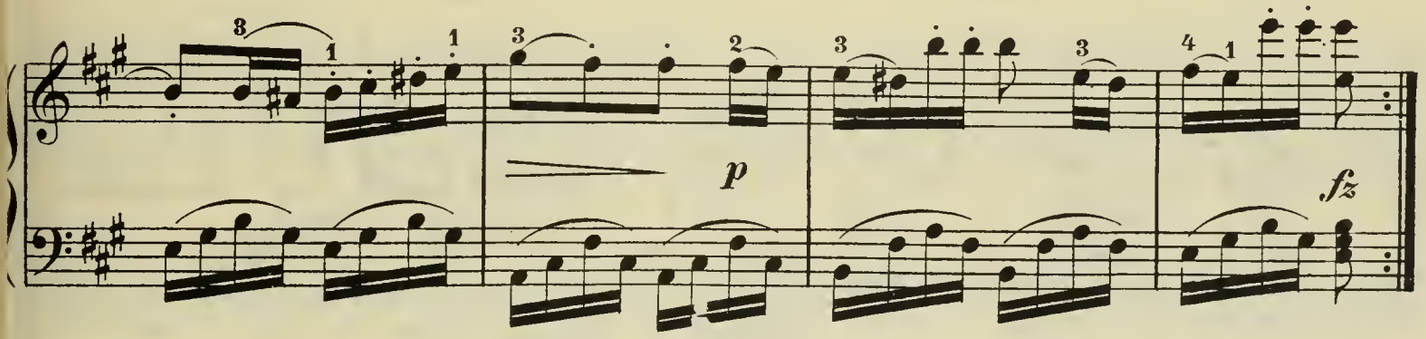
Allegretto.

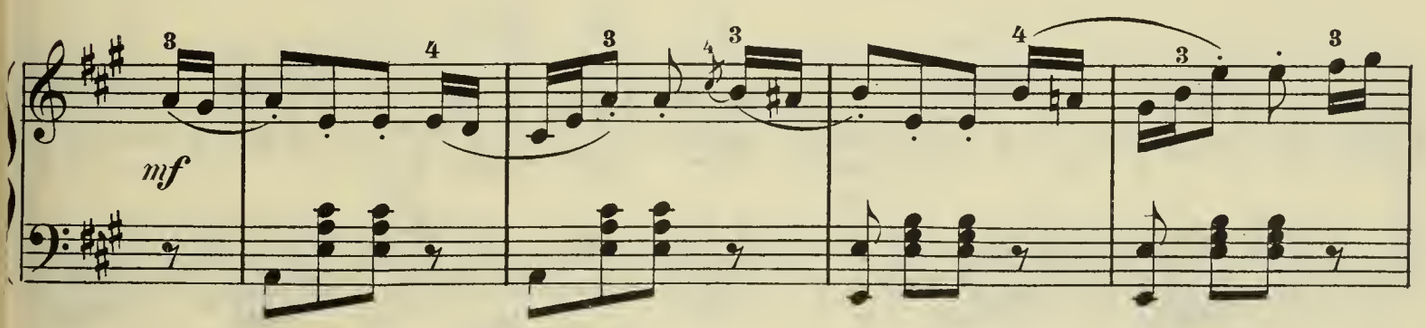


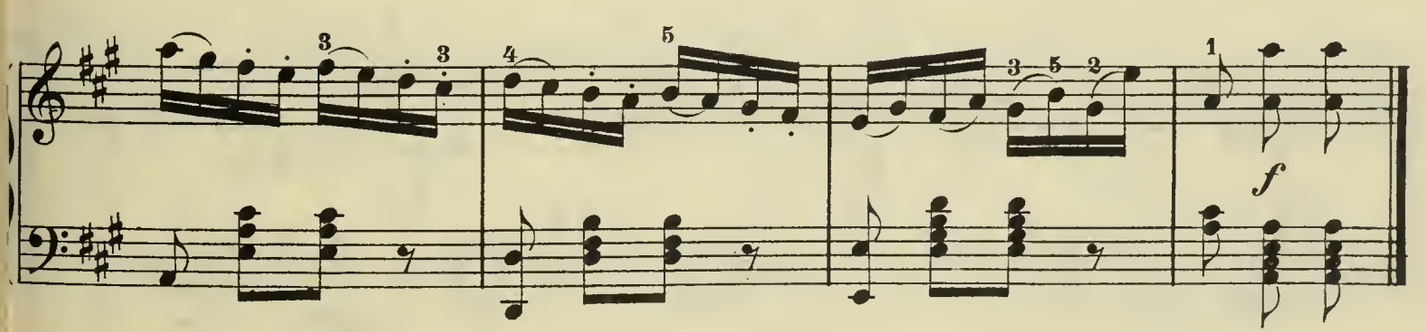
*) or College Hornpipe.




f
p
fz
f

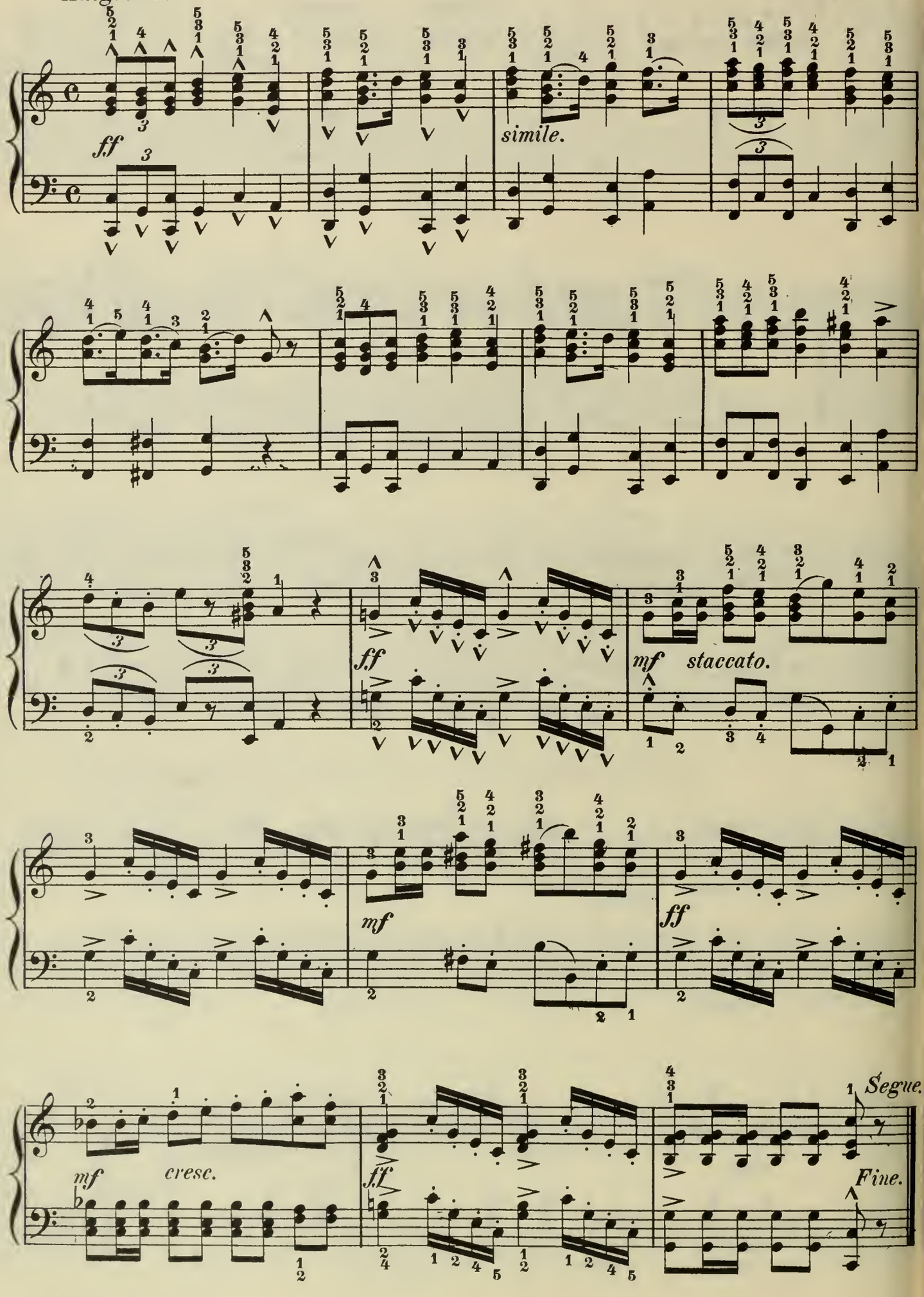

p
fz


mf

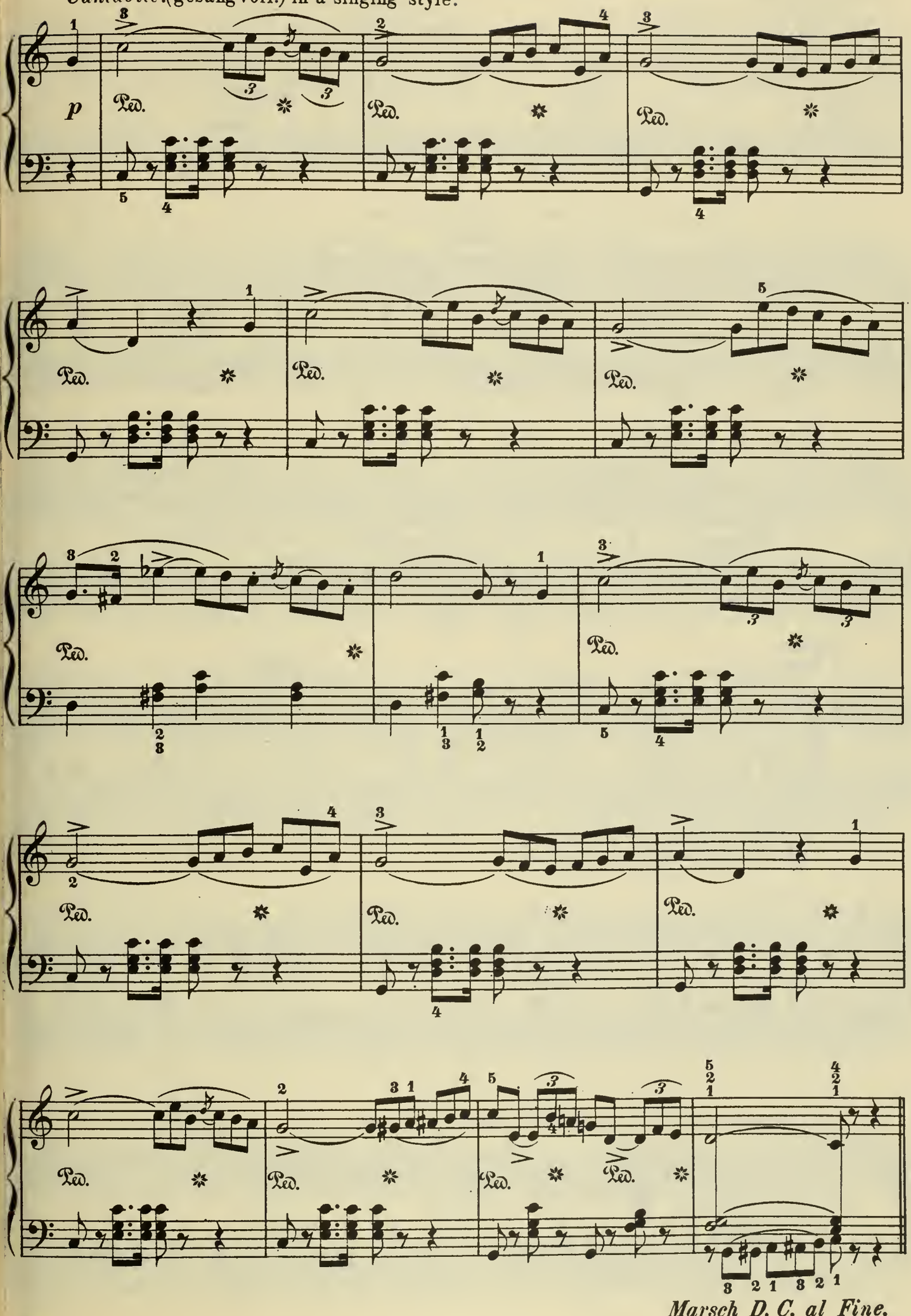

f

Krönungsmarsch aus dem Propheten. / Coronation March.

Allegretto. MEYERBEER.



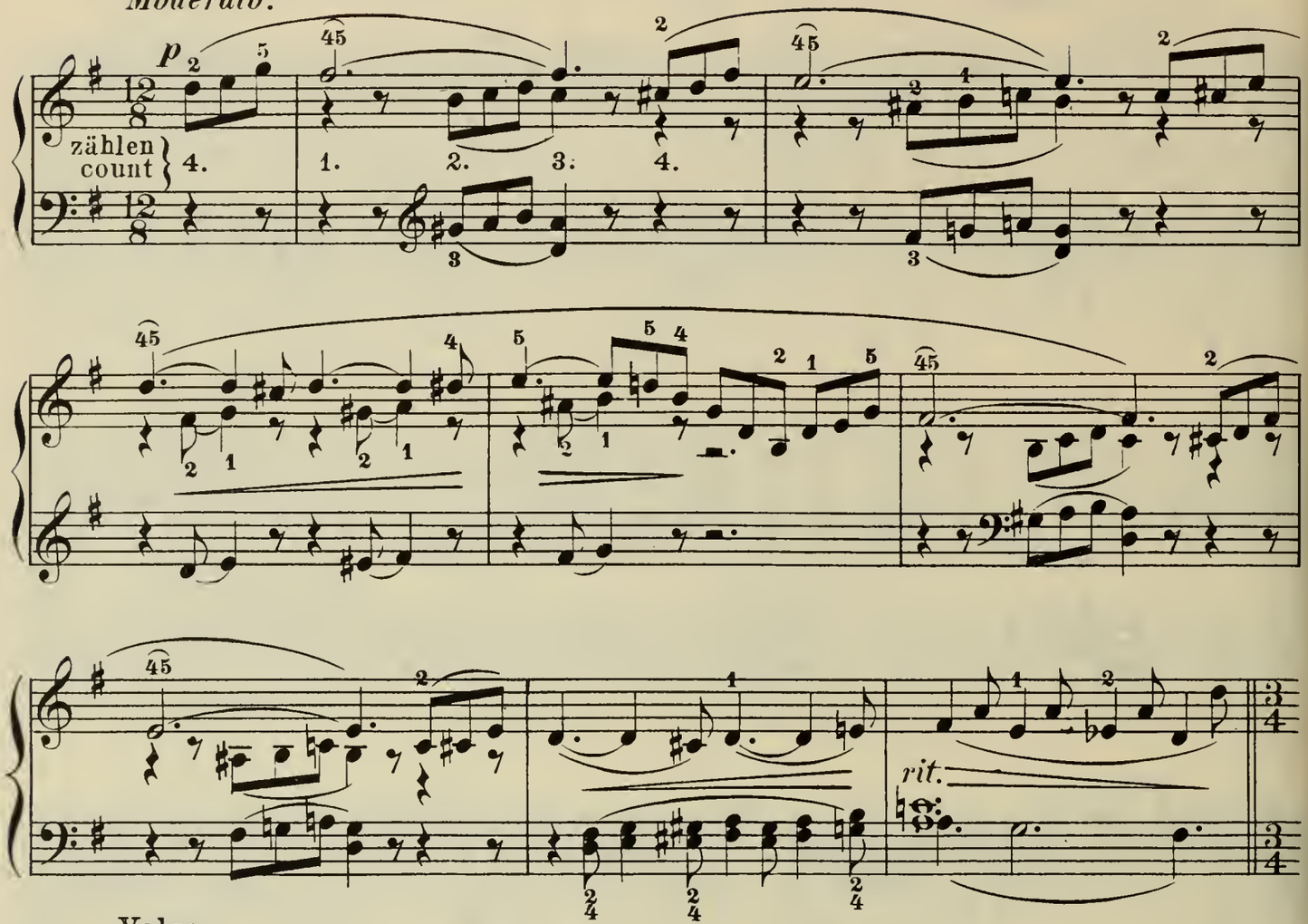
Cantabile.(gesangvoll.) in a singing style.



Der lustige Krieg. | The Merry War.

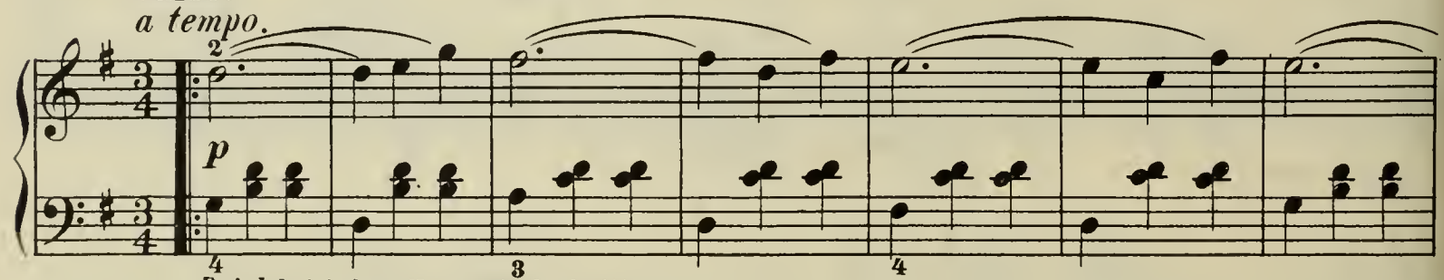
J. STRAUSS.

Moderato.

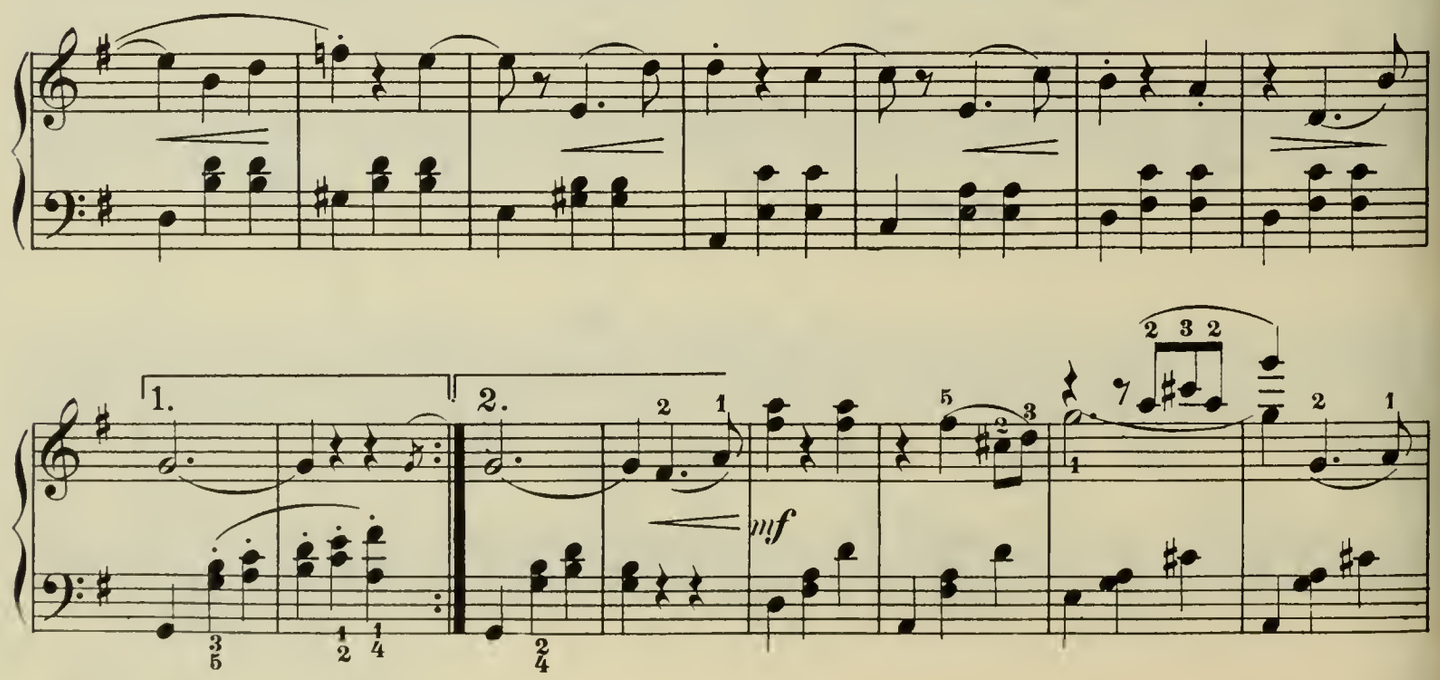


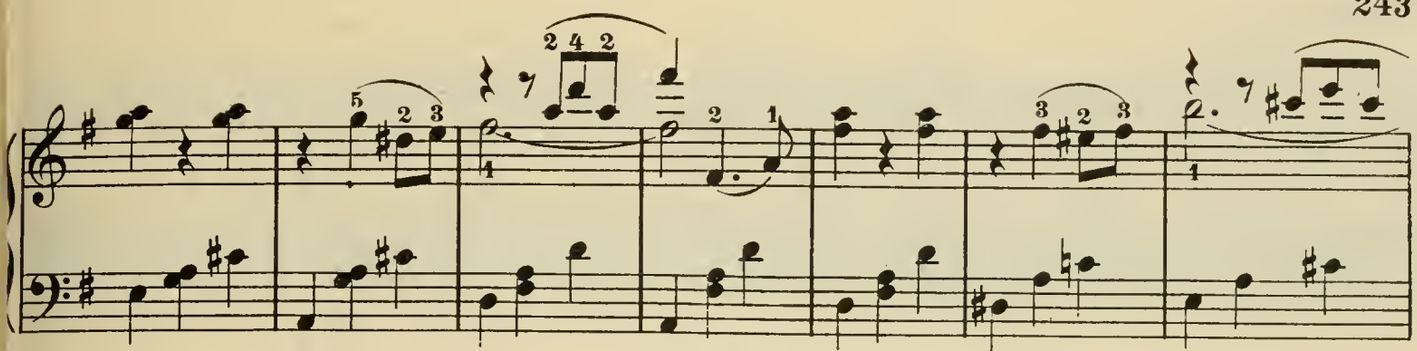
Valse.

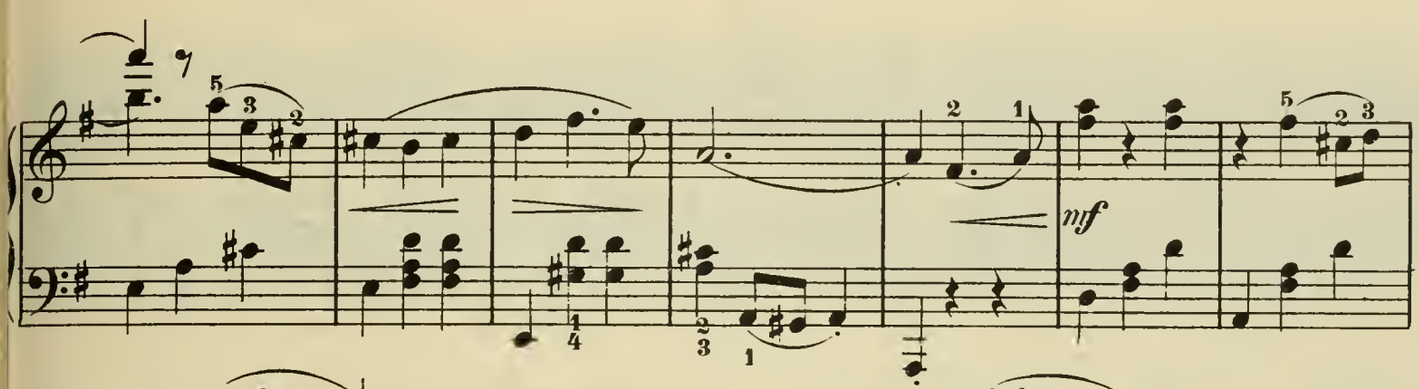
a tempo.

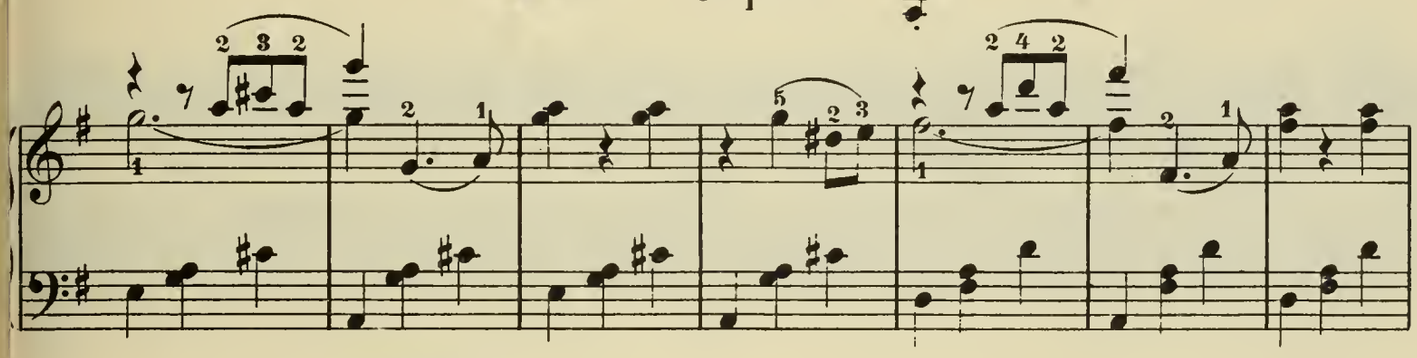


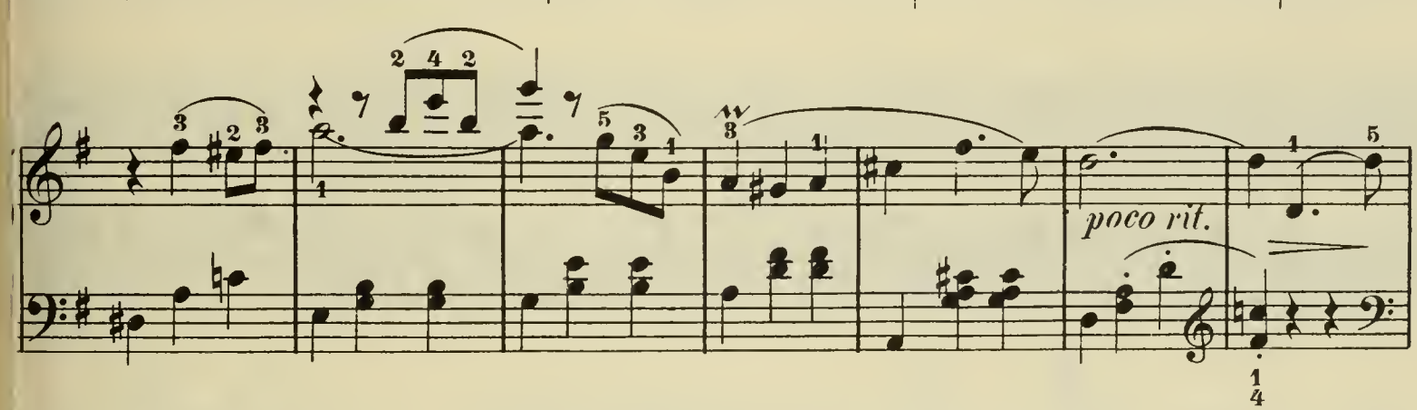
Pedal bei jedem Harmonieabschnitt.
Raise pedal whenever chord changes.

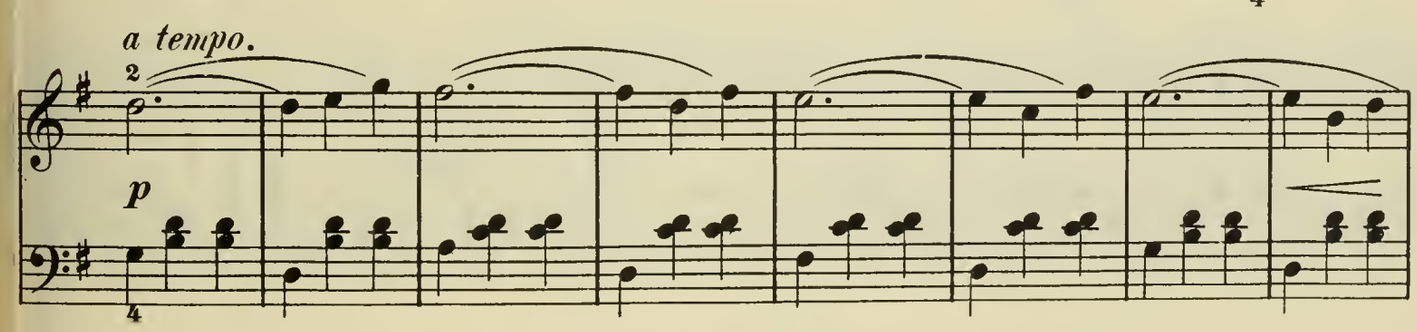


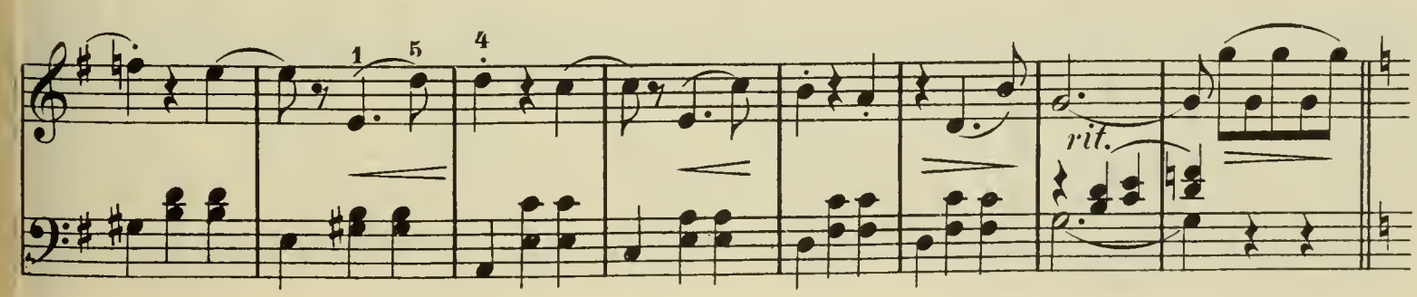



nf




poco rit.


a tempo.
p


rit.

Var. I.

a tempo.

p

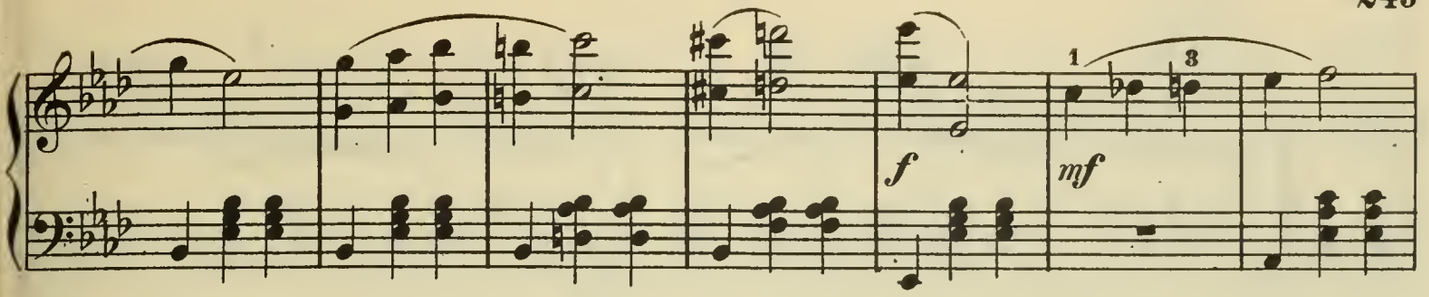
mp *)

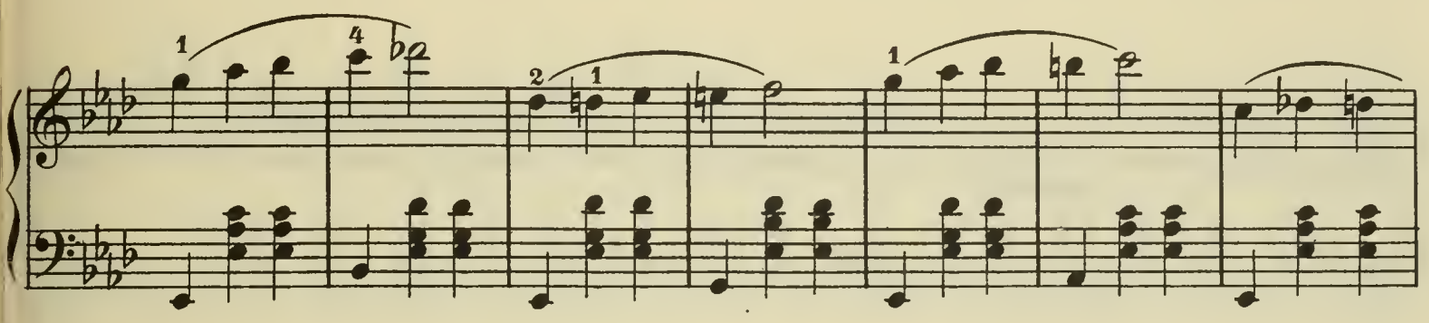
mf

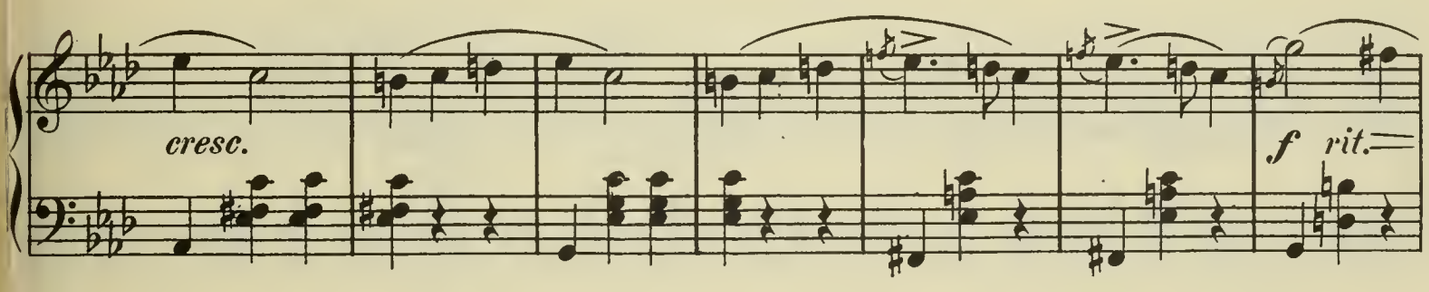
cresc.

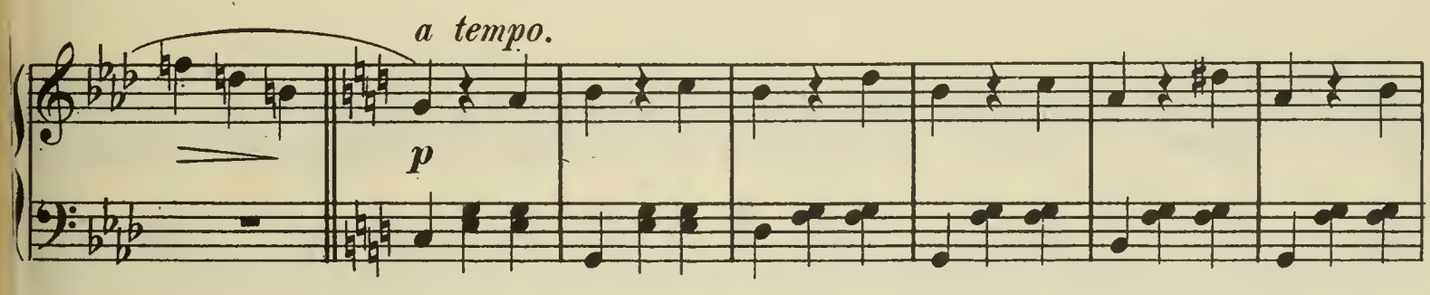
*) *Mezzo* oder *meno piano* = etwas leise (wörtlich: mittelmässig oder weniger schwach.)

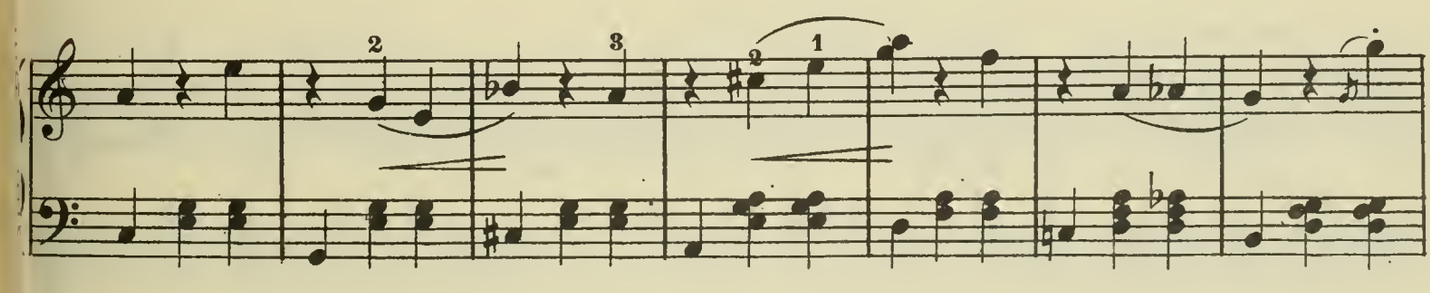
*) Mezzo piano = *moderately soft*. Meno piano = *less soft*.

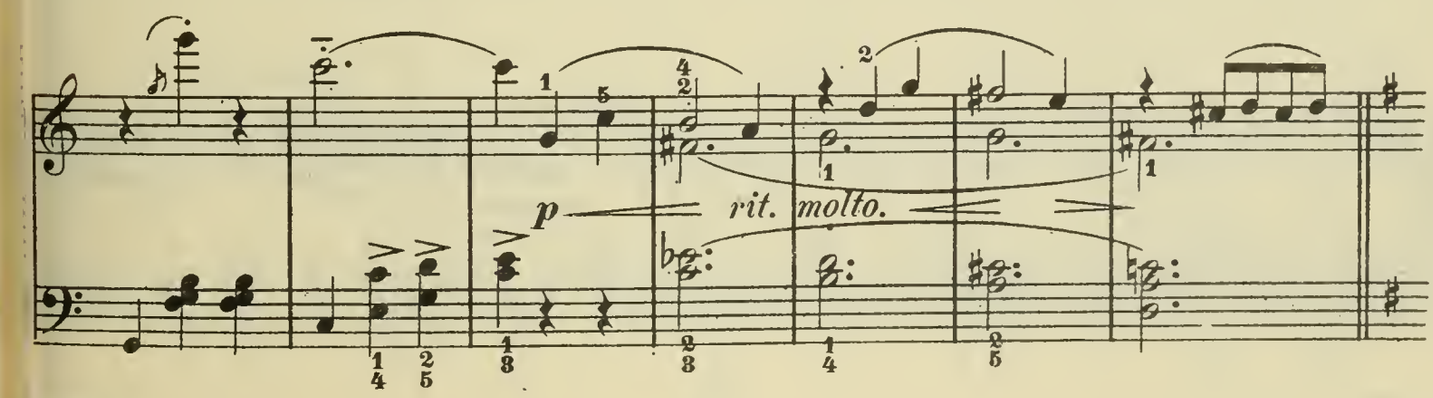

f
mf

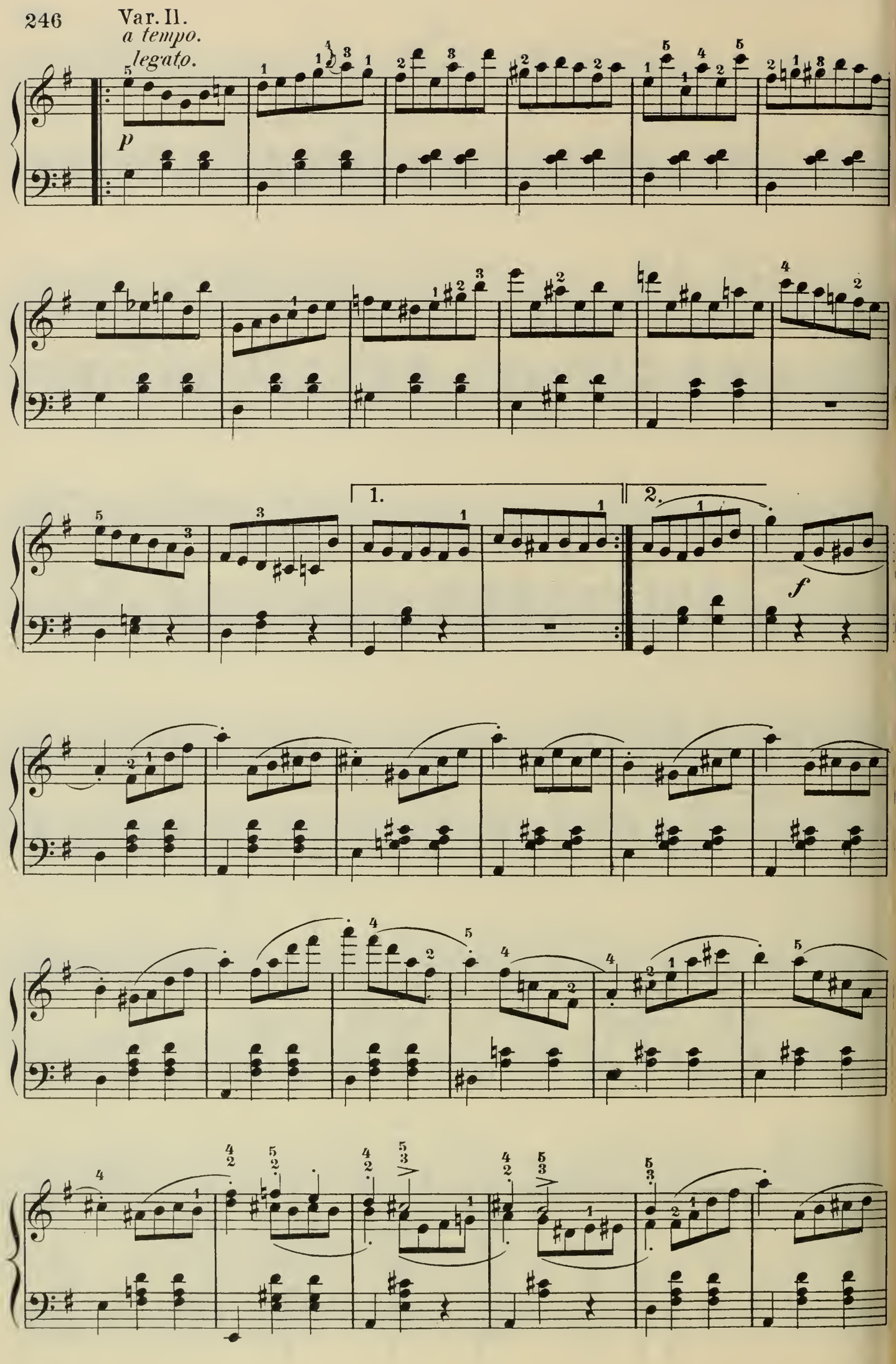


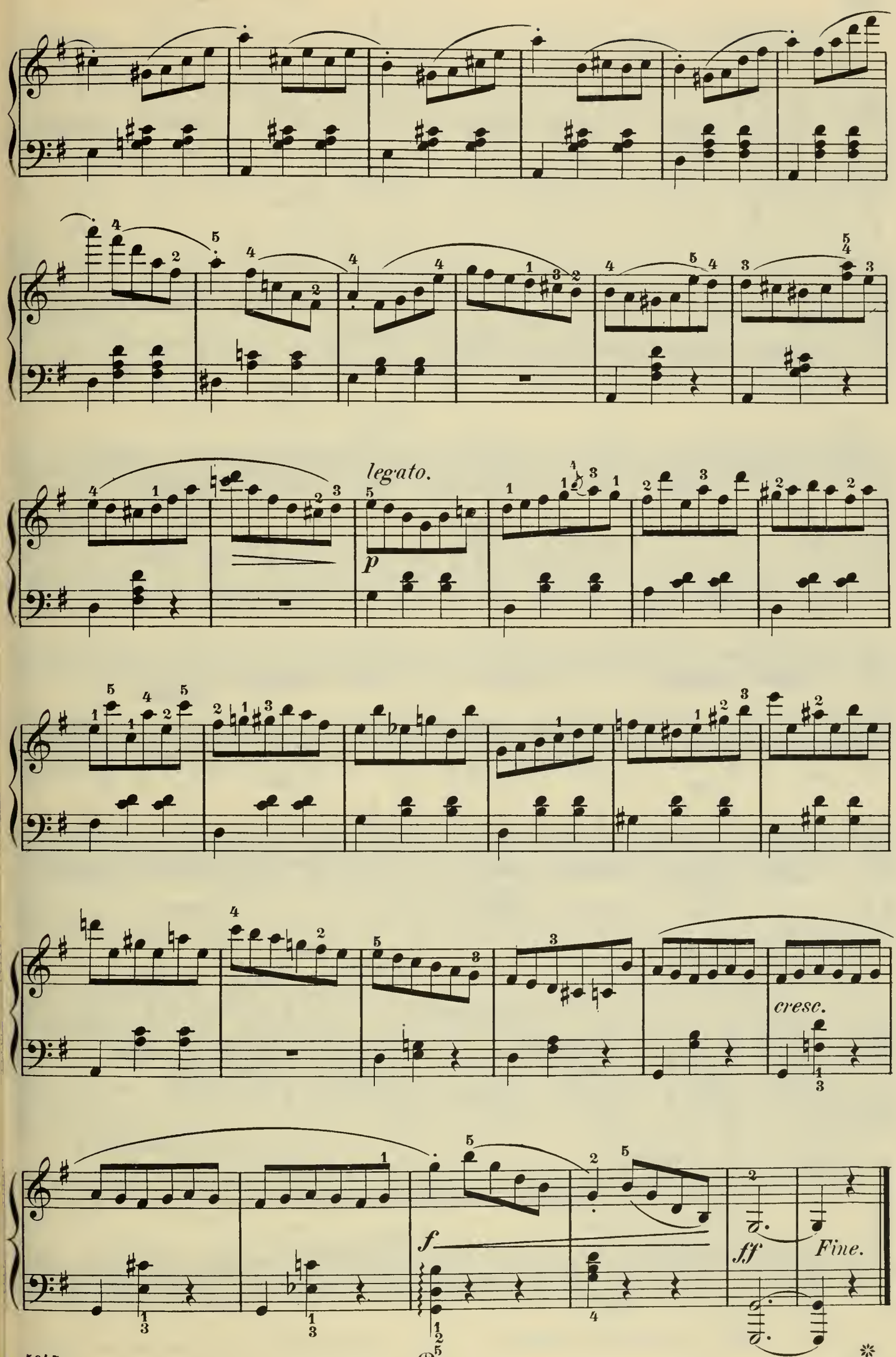

cresc.
f rit.


a tempo.
p



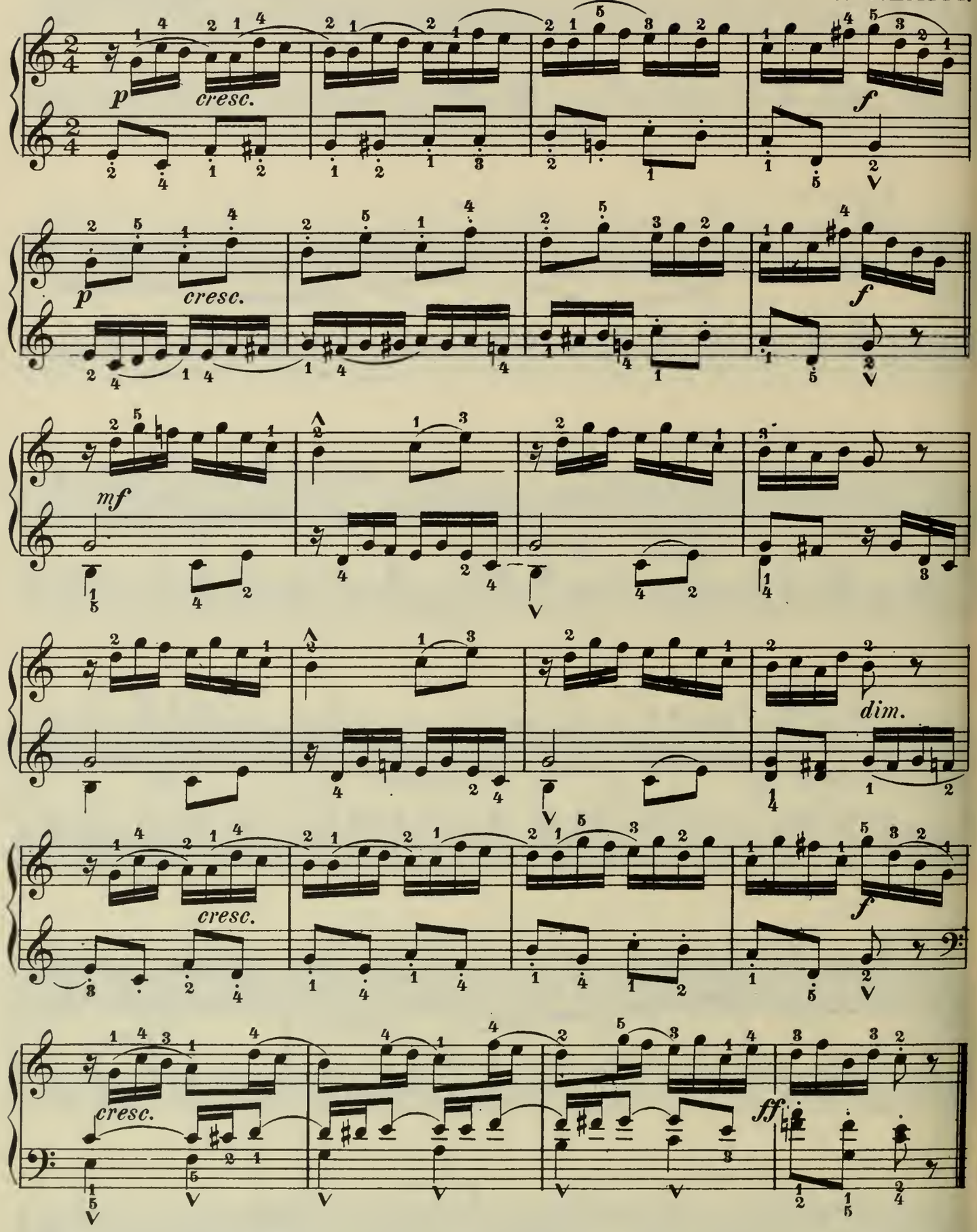

p
rit. molto.


Var. II.
a tempo.
legato.
p
1.
2.
f


legato.
p
cresc.
f
ff
Fine.
Ped.

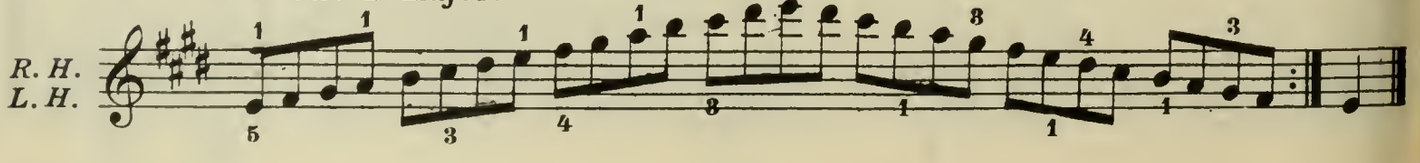
Uebungsstück. | Study.

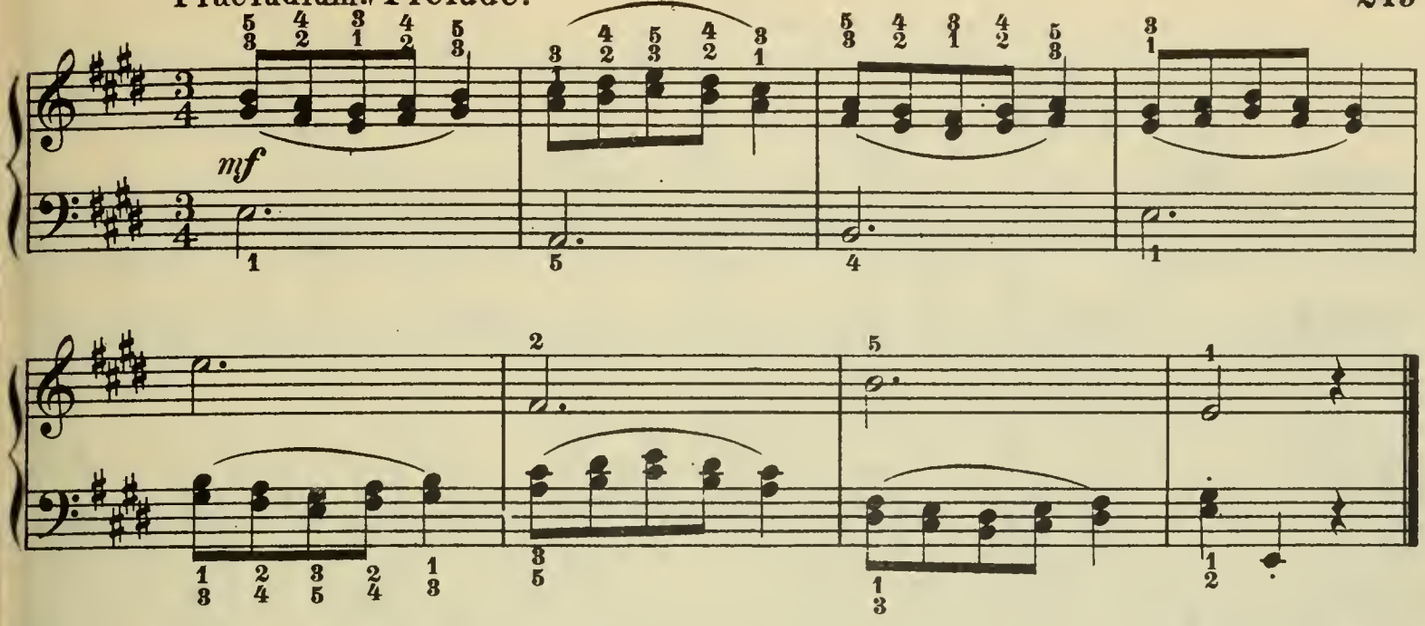
J. SCHMITT.



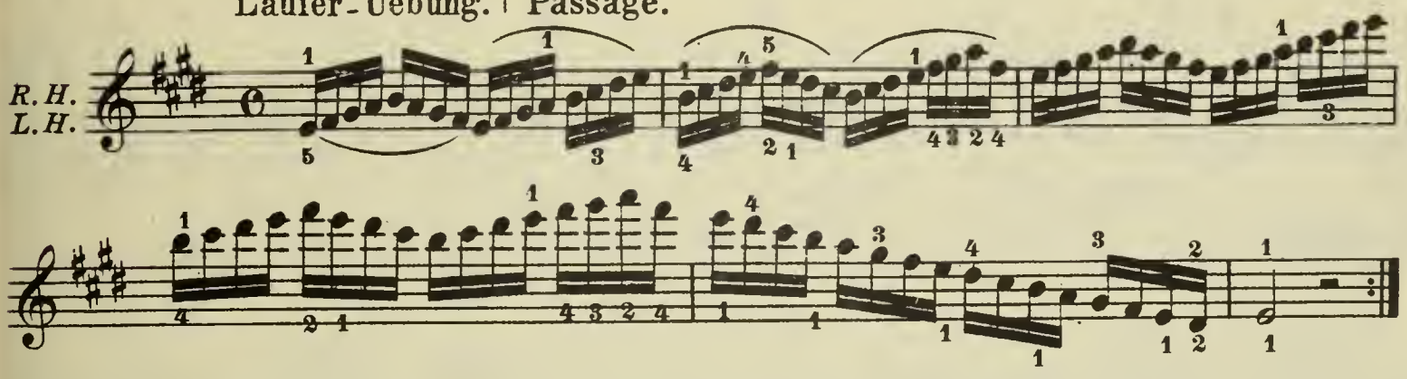
Uebung. Wiederholung 16 mal. | **Exercise.** To be repeated sixteen times.

E dur. E major.

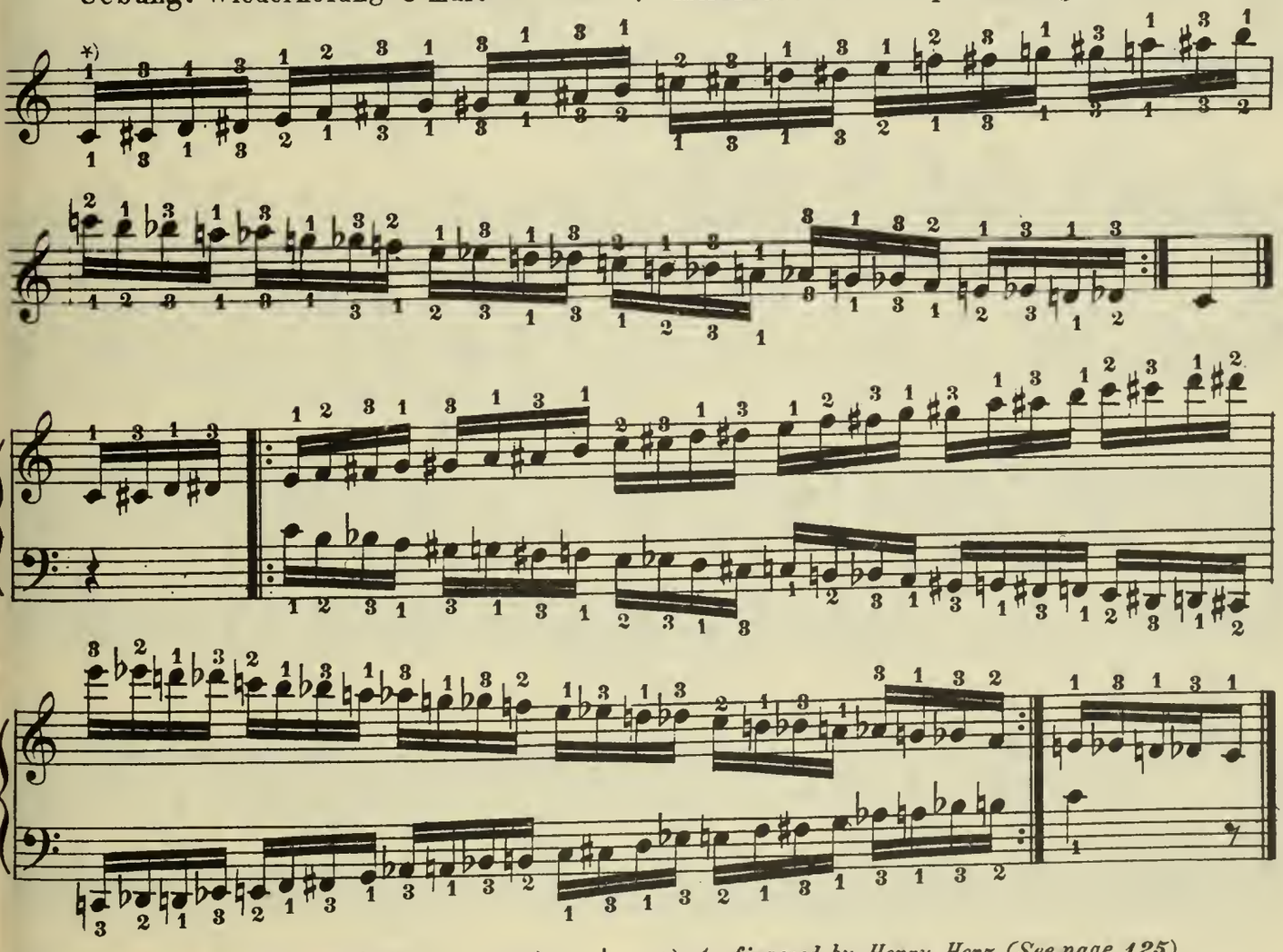




Läufer-Uebung. | Passage.



Uebung. Wiederholung 8 mal. | Exercise. To be repeated eight times.

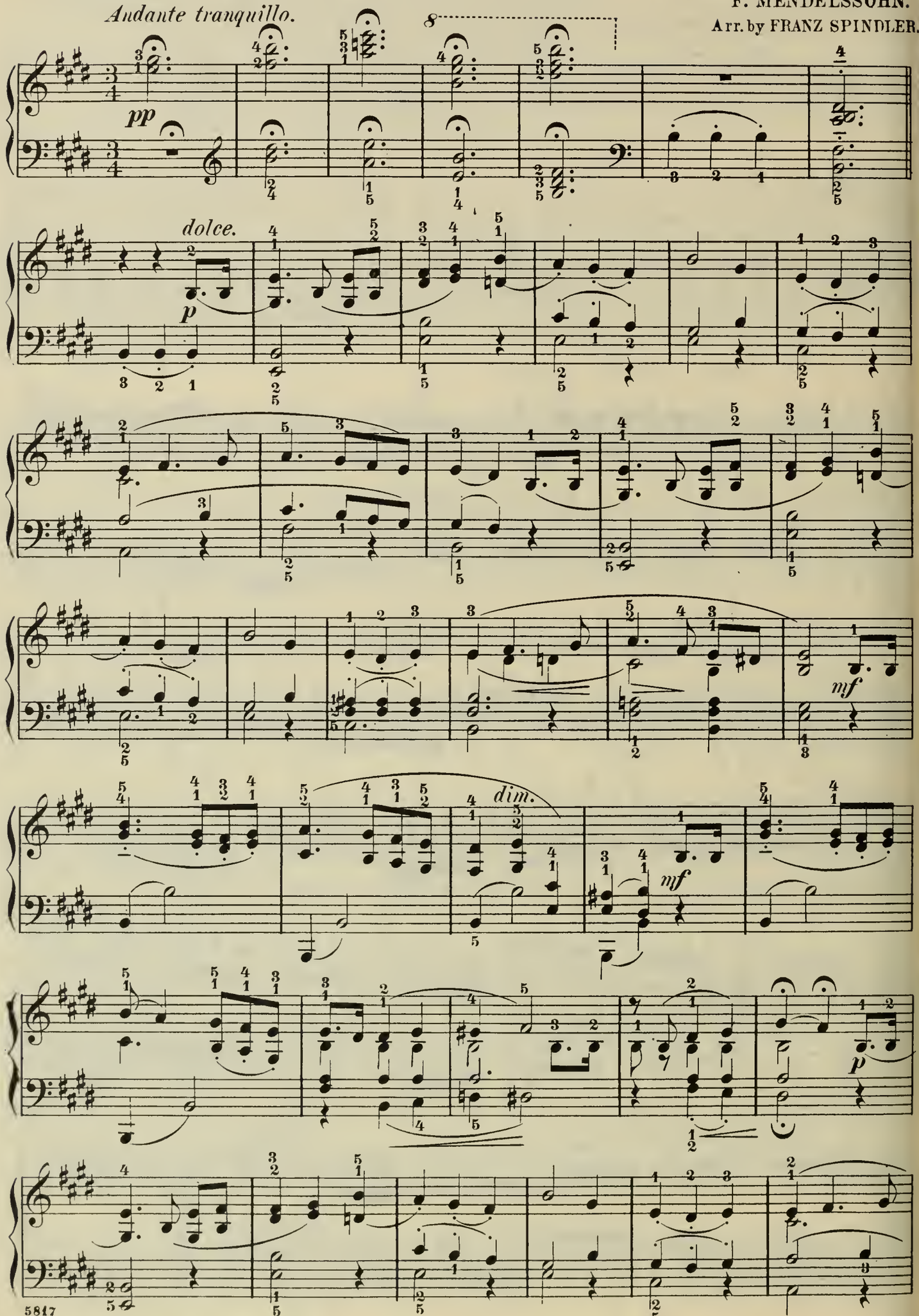


*) Fingersatz von Henri Herz. (Siehe Seite 125.) | *) *As fingered by Henry Herz. (See page 125)*

Notturno. *) { aus dem Sommernachtstraum. / from the Midsummer-Night's Dream.

F. MENDELSSOHN.
Arr. by FRANZ SPINDLER.

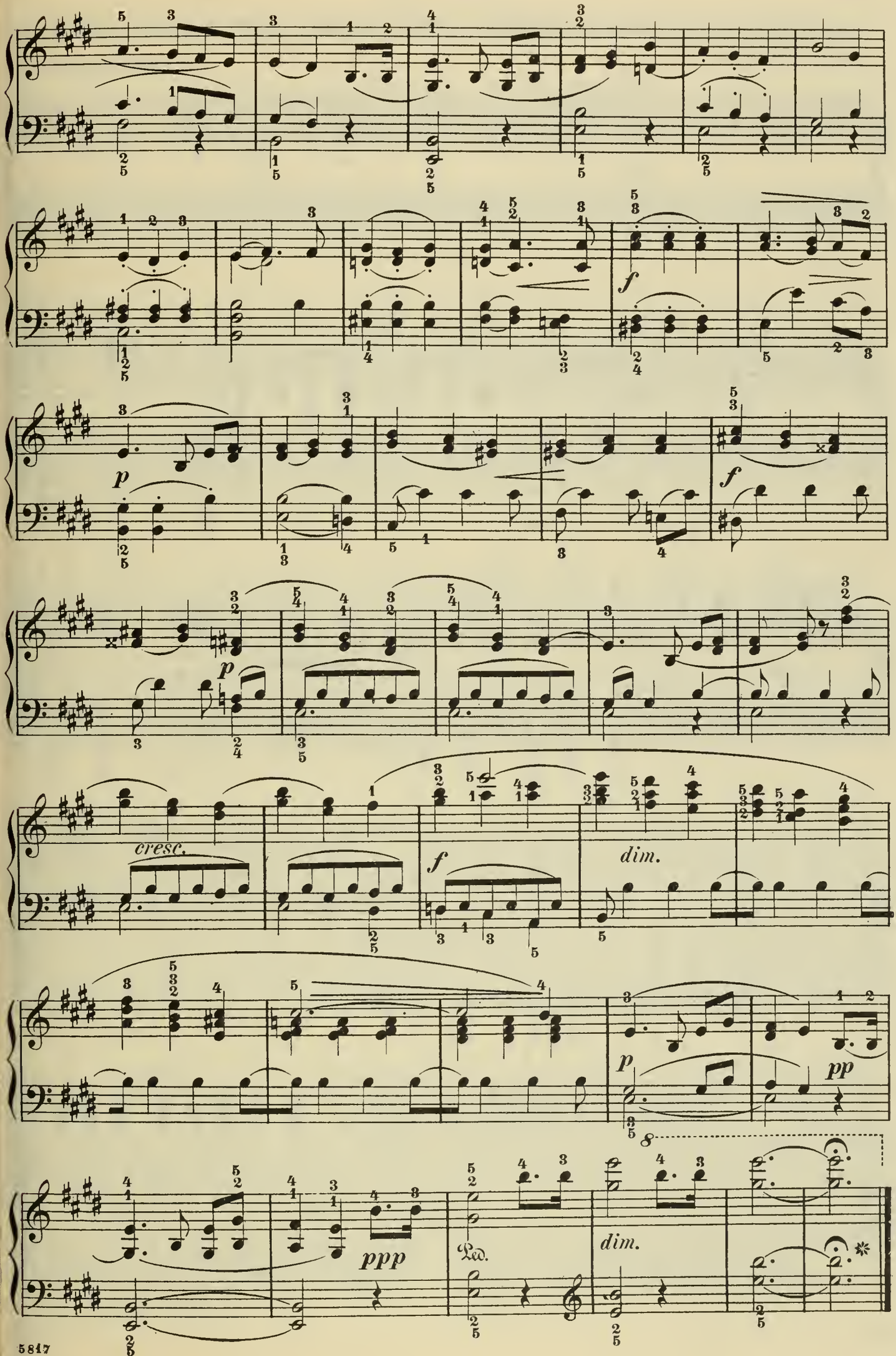
Andante tranquillo.



5817

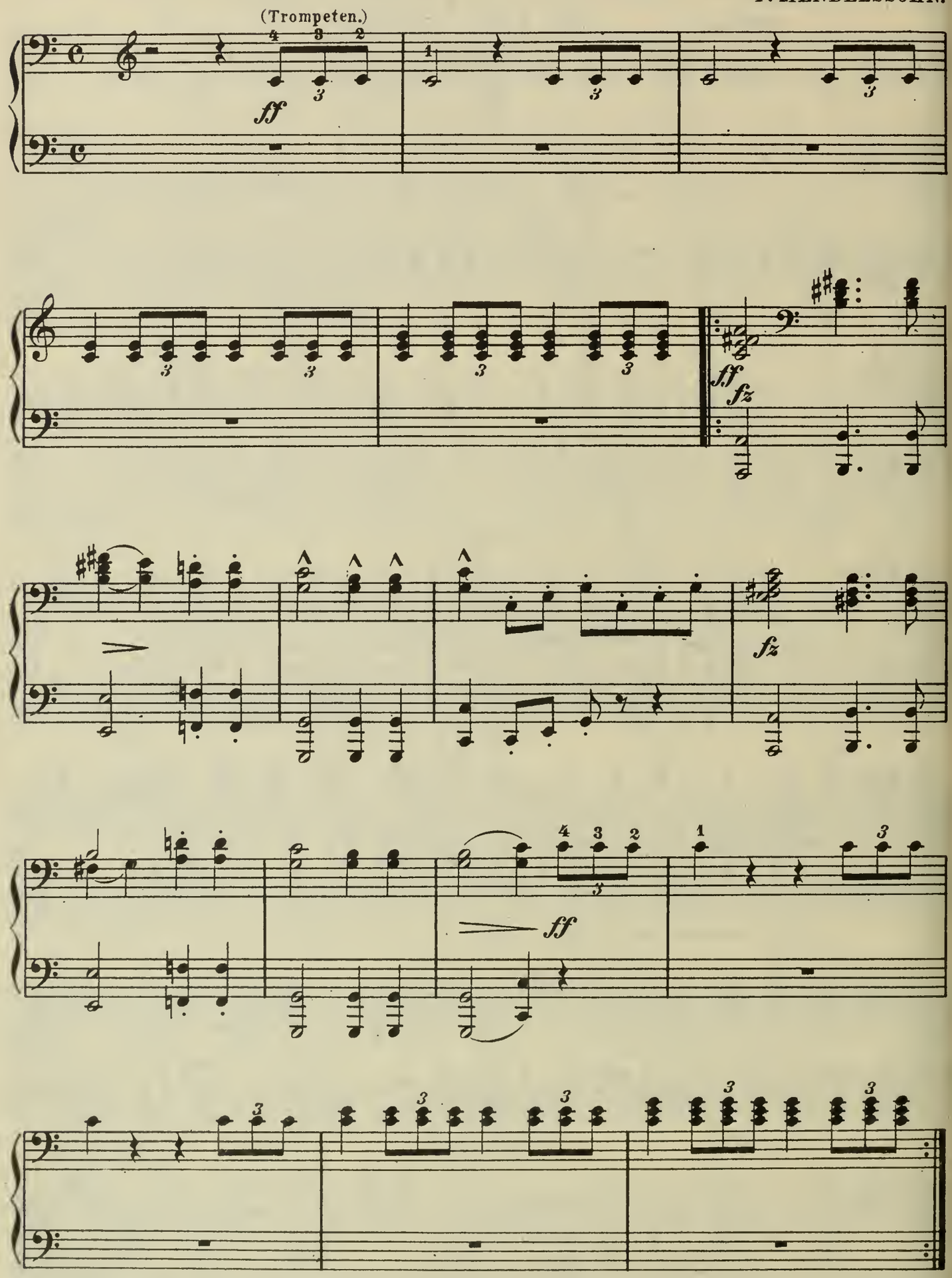
*) Notturno (Nachtständchen, ein Tonstück träumerisch-schwärmerischen Characters.

*) *Nocturne = a soft tranquil piece; suited to the stillness of night.*


f
p
f
p
cresc.
f
dim.
p
pp
ppp
Ped.
dim.

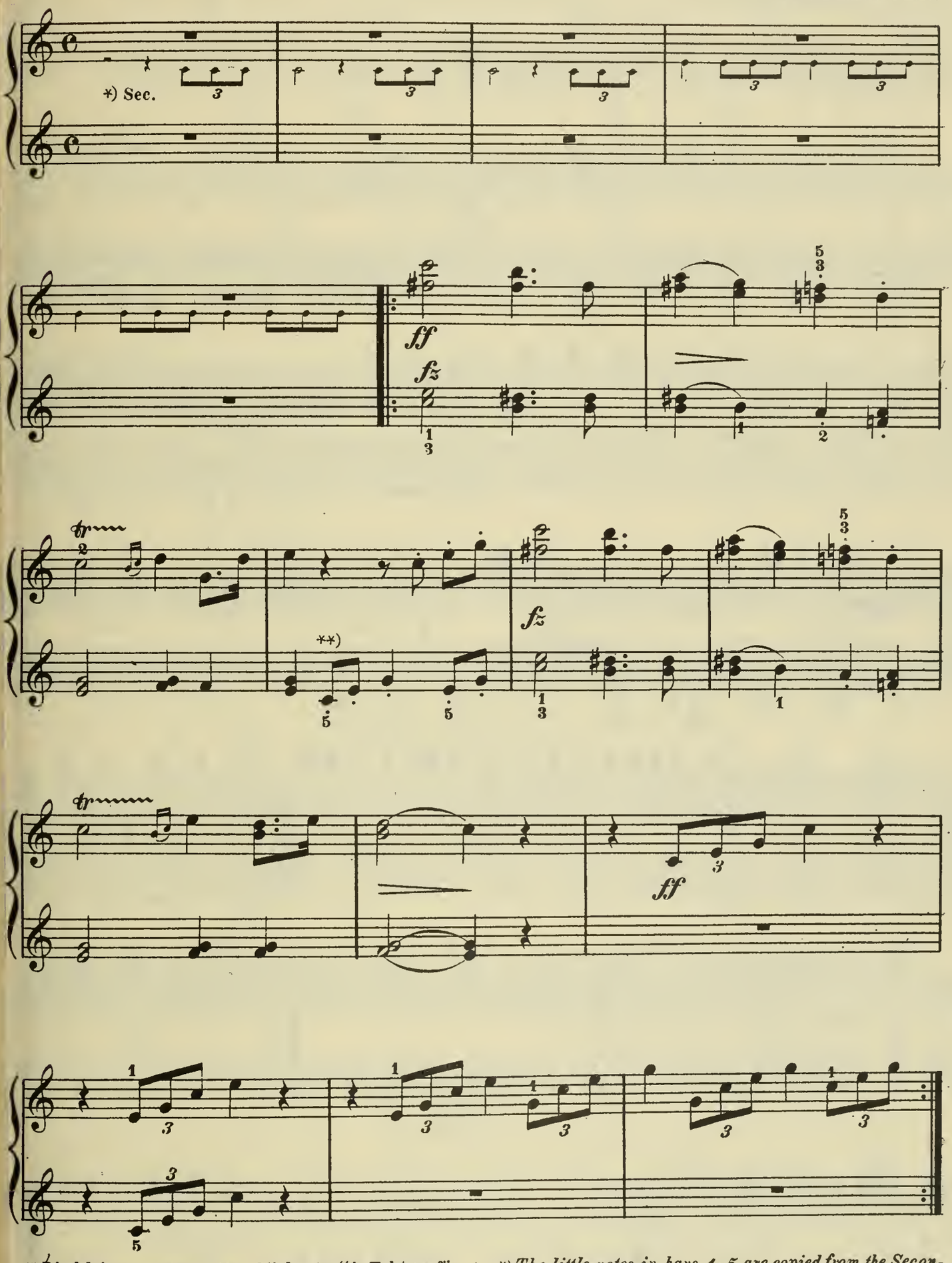
Hochzeitsmarsch aus dem Sommernachtstraum. | Wedding March. "Midsummer-Night's Dream."

F. MENDELSSOHN.



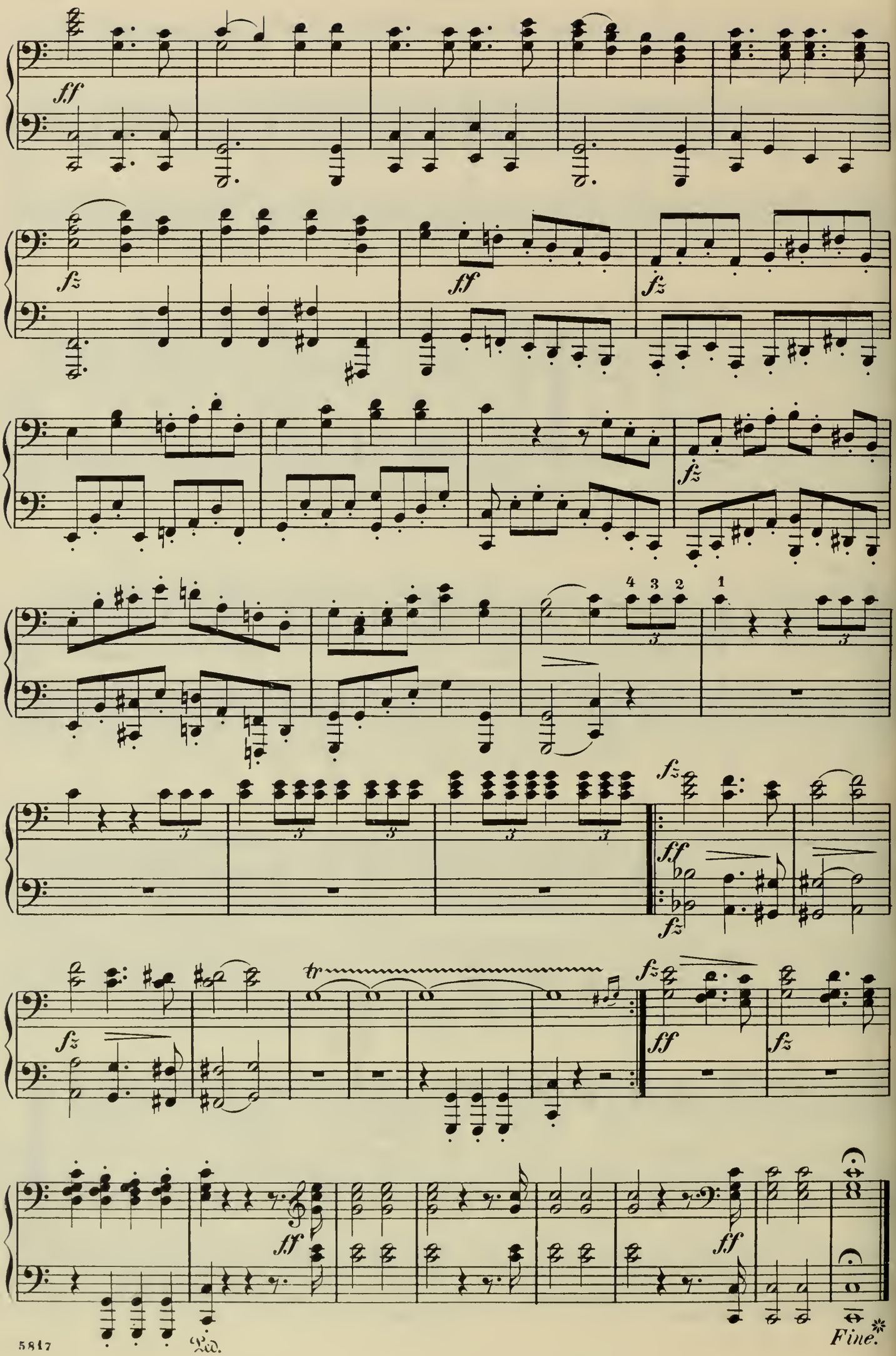
Hochzeitsmarsch aus dem Sommernachtstraum. | Wedding March "Midsummer-Night's Dream."

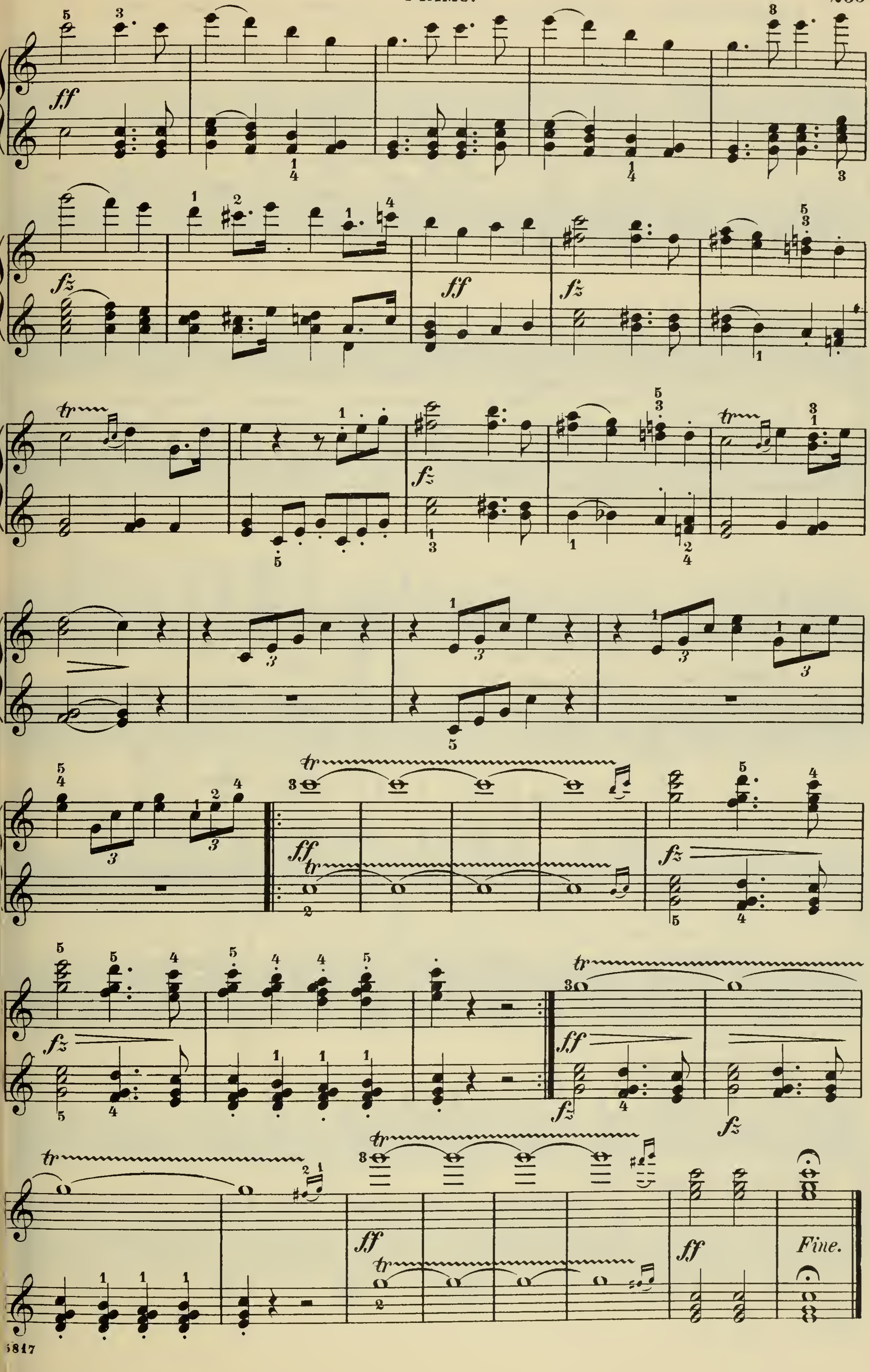
F. MENDELSSOHN.



*) Die kleinen sogenannten „Stichnoten" in Takt 1-5, für Secondo geltend, hat der Primo-Spieler zu pausiren.
**) *Staccato* im *fortissimo* ist selbstverständlich mit straffem Anschlag zu nehmen.

*) *The little notes in bars 1-5, are copied from the Secondo part, as a guide, and are not to be played.*
**) *These notes are played* fortissimo *and* staccato. (quasi Trombe.)

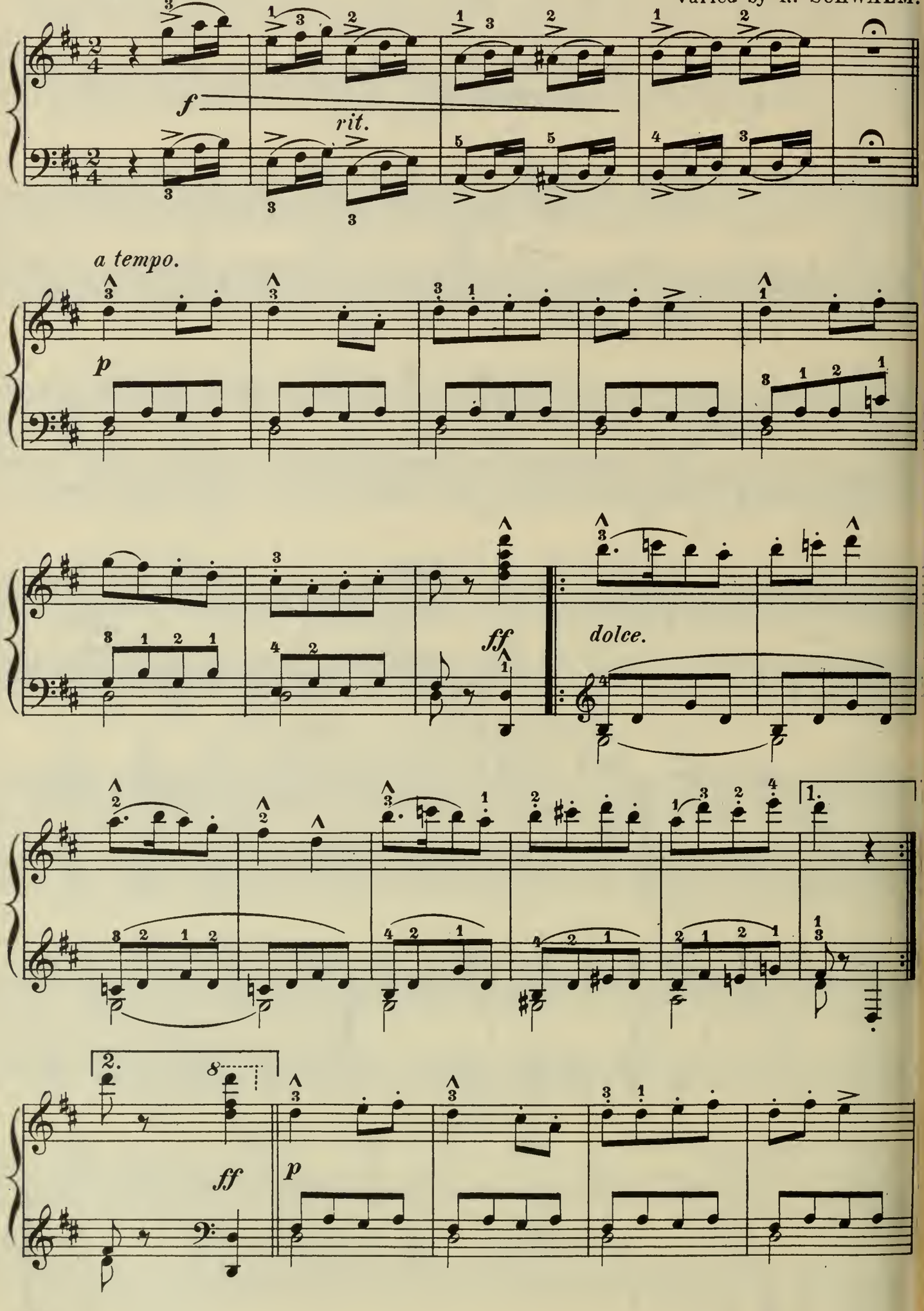

ff
fz
ff
fz
fz
4 3 2
1
fz
ff
fz
tr
fz
ff
fz
ff
ff
Ped.
Fine.

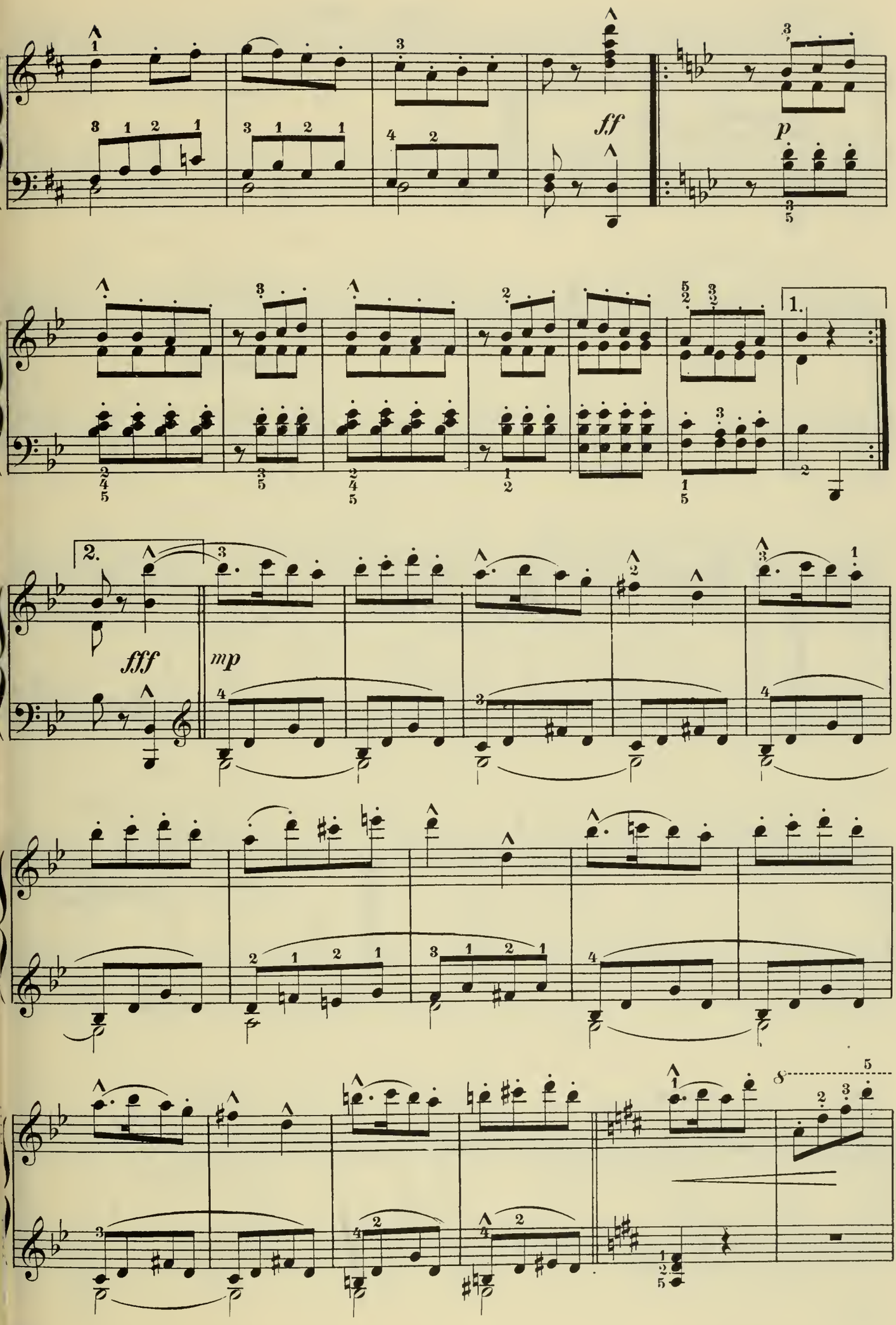

Fine.

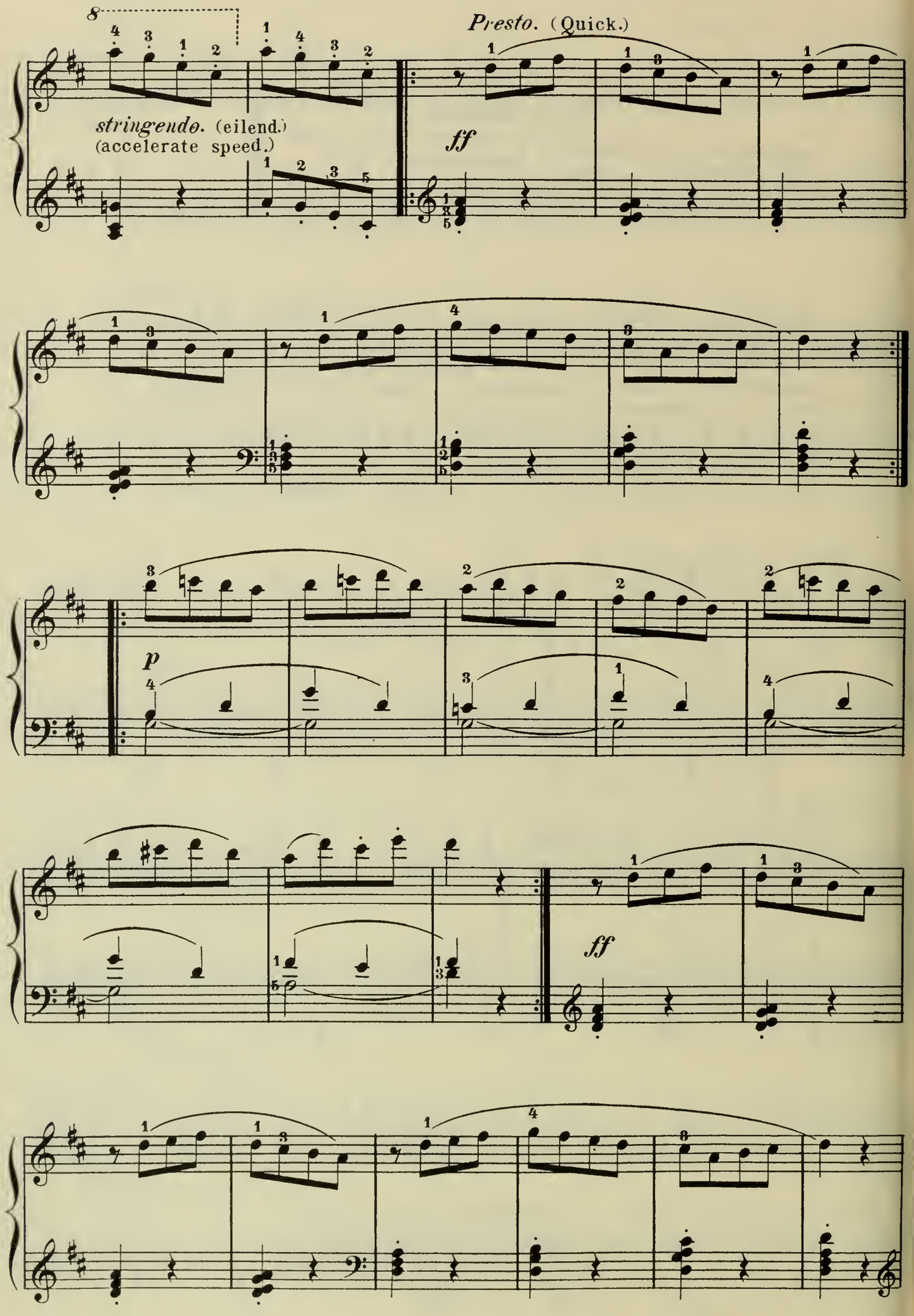
Amerikanisches Nationallied. / American National Air. "Yankee Doodle."

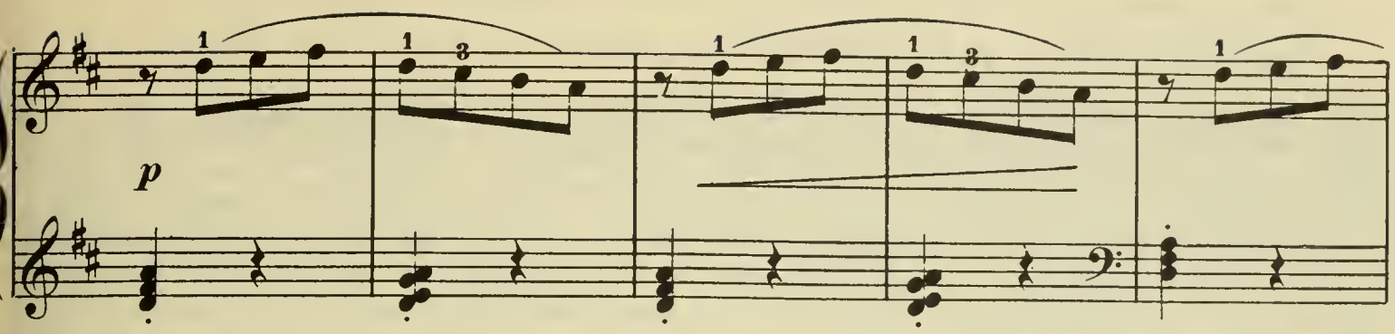
Allegro.

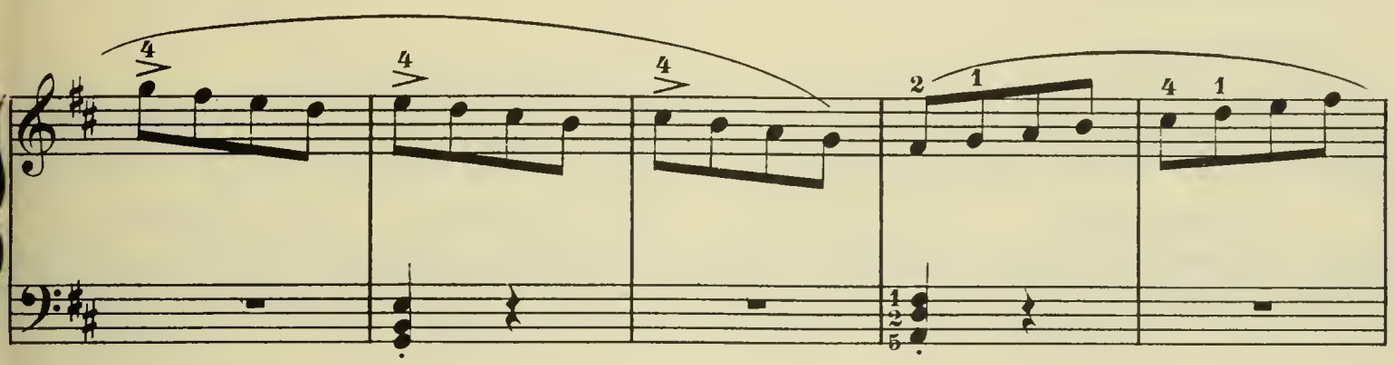
Varied by R. SCHWALM.

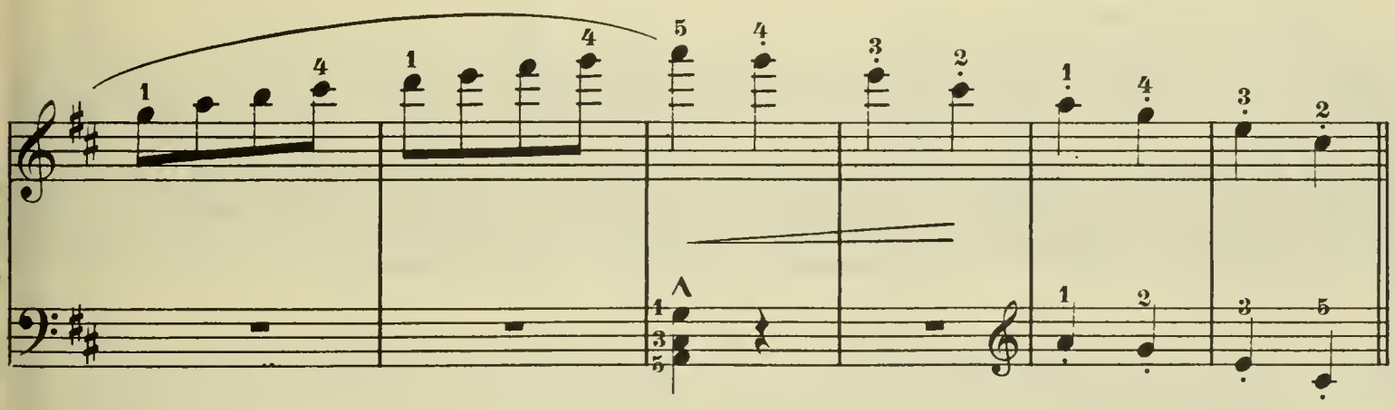



ff
p
1.
2.
fff
mp

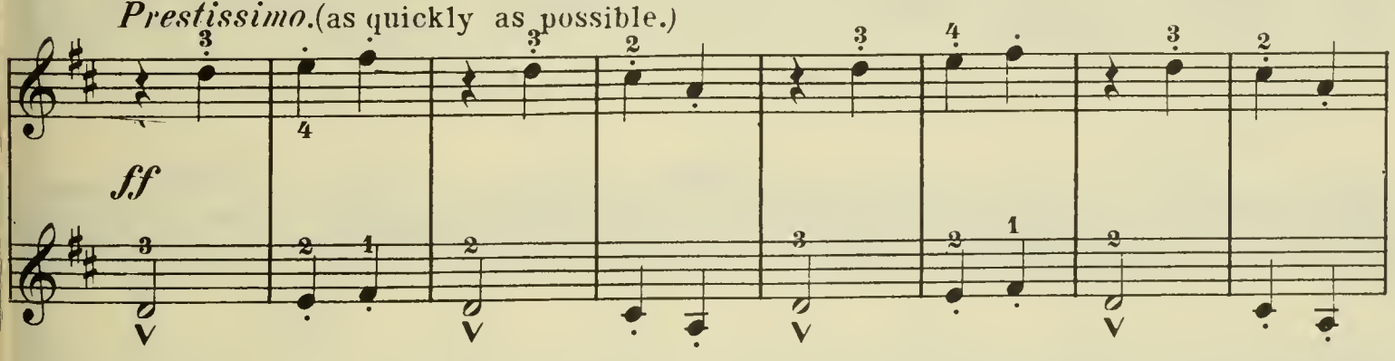

8
stringendo. (eilend.)
(accelerate speed.)
Presto. (Quick.)
ff
p
ff

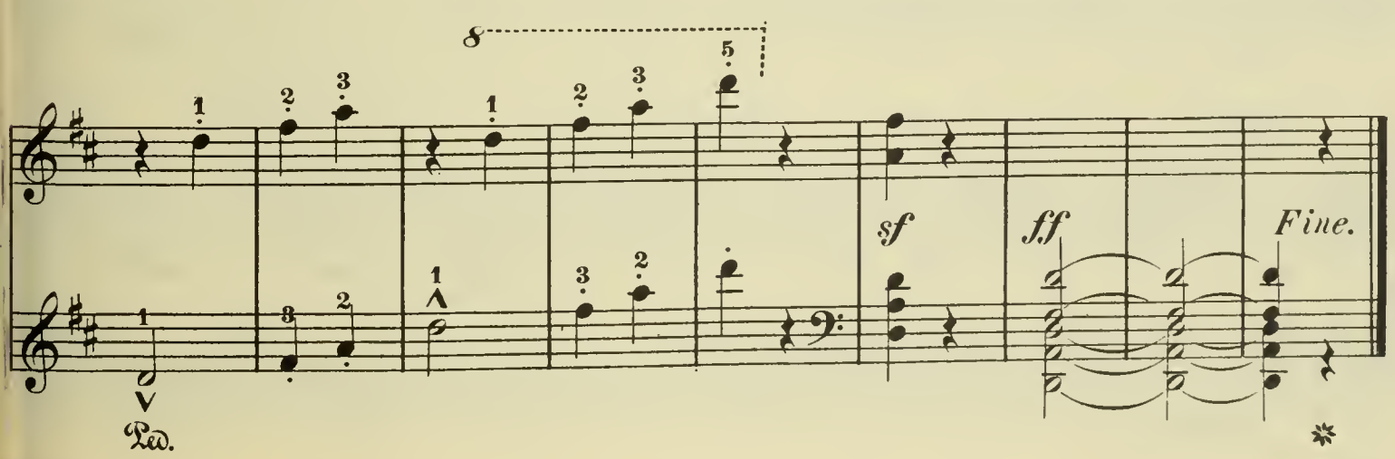






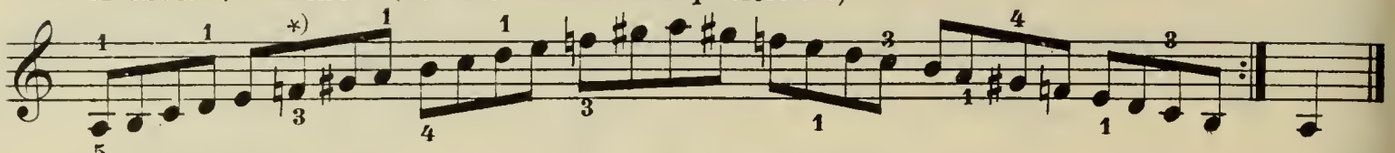
Prestissimo.(as quickly as possible.)





Die harmonische Moll-Tonleiter. | The harmonic Minor Scale.

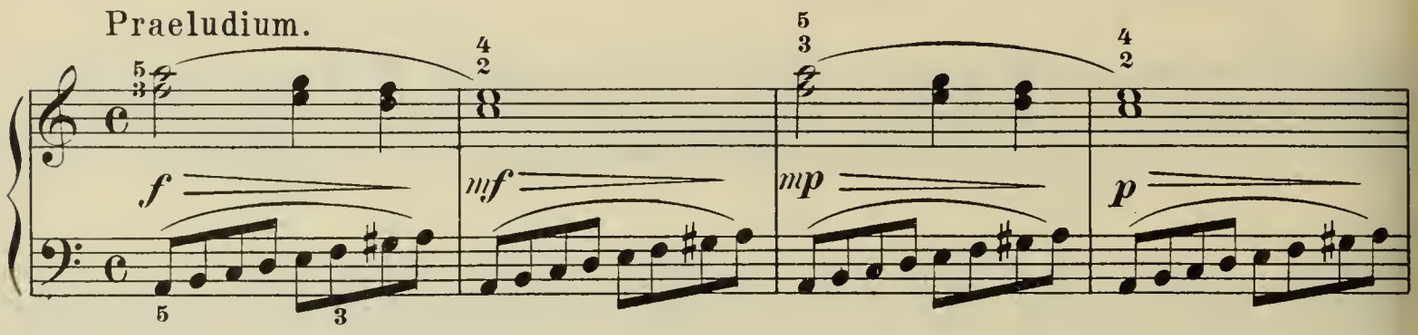
A moll. | A minor. (16 mal. Sixteen repetitions.)

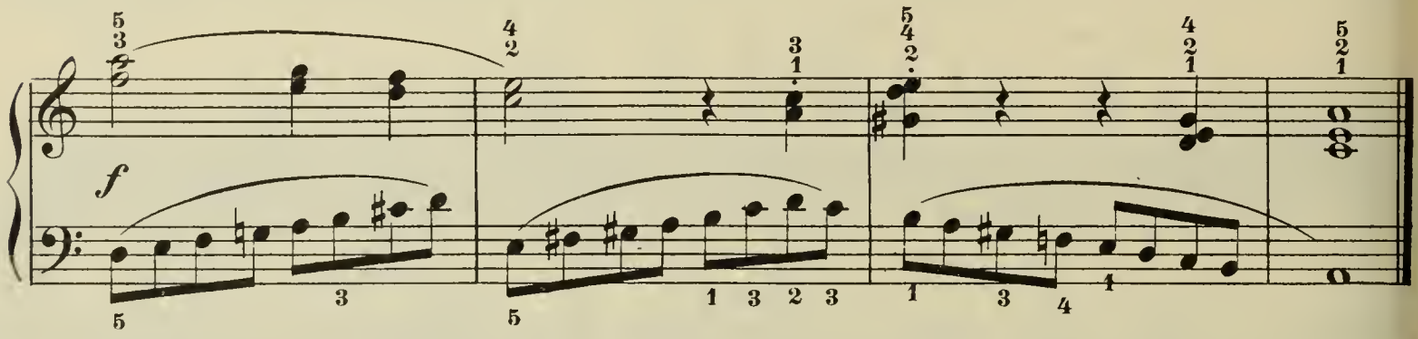


*) Von *f* nach *gis* ist eine grössere Entfernung, als in der diatonischen, nur nach ganzen und halben Tönen fortschreitenden Tonleiter vorkommen darf. (Beisp. S. 113, 210: Beethoven Op. 35, 57, 77 u. 32. Var. C moll.)

*) From *f* to *g*♯ there is a greater interval than is found in diatonic scales; which consist of whole and half-tones in progressive order. *(Ex. p. 113, 210; Beethoven Op. 35, 57, 77, and 32 Var. C m.)*

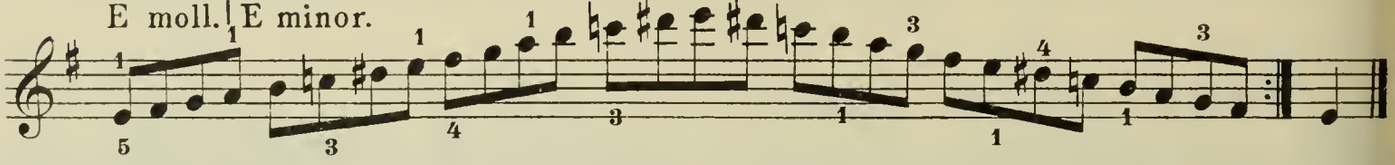
Praeludium.



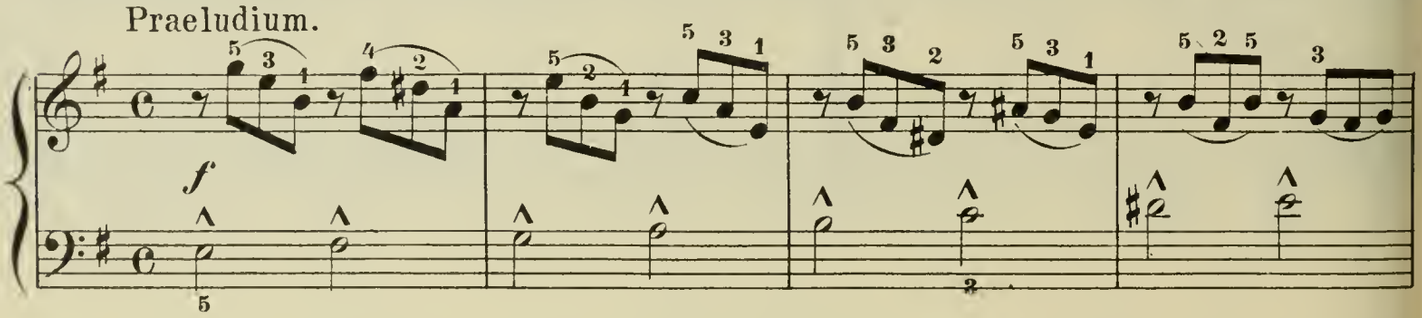


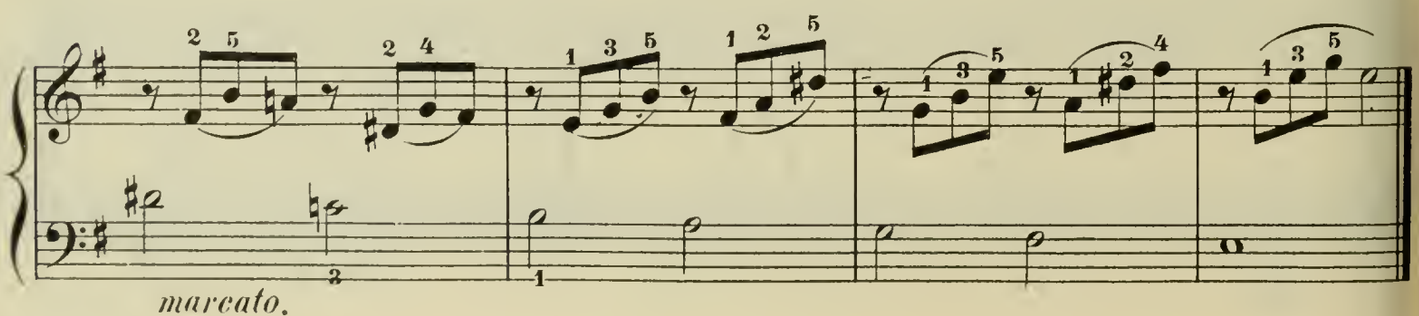
Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

E moll. | E minor.



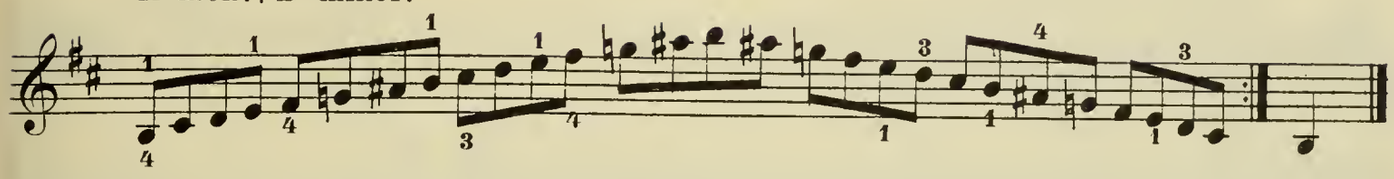
Praeludium.



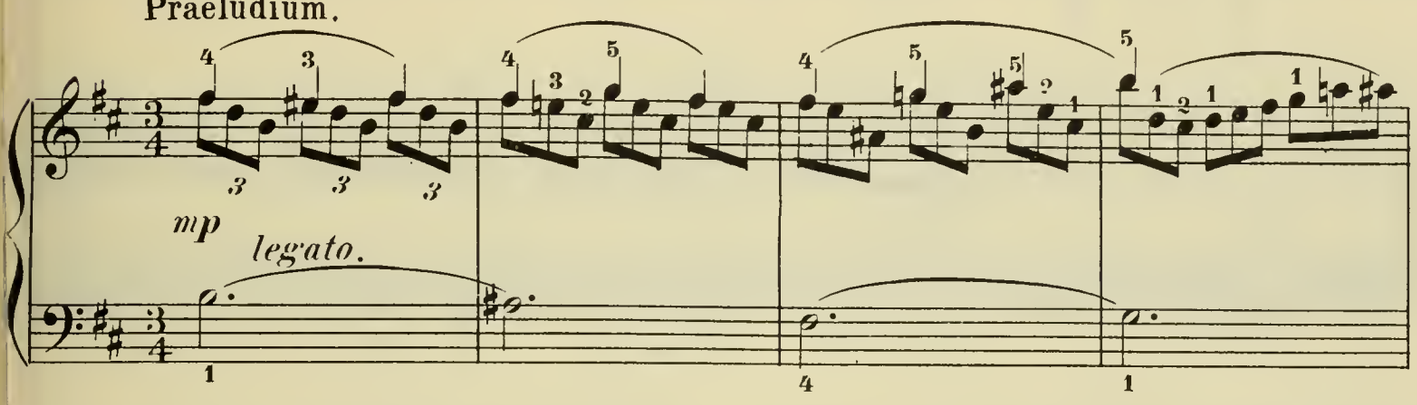


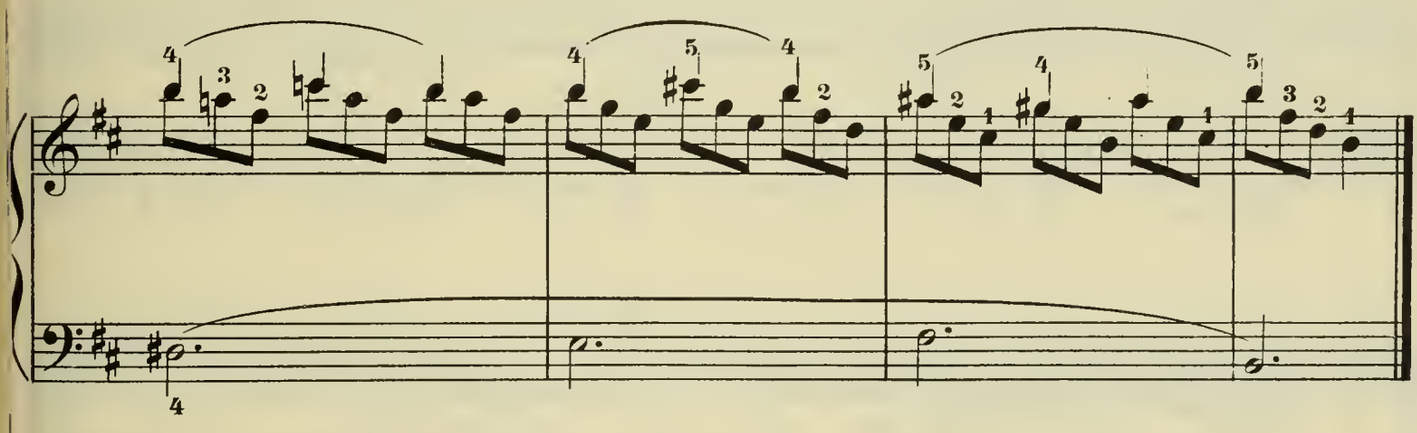
Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

H moll. | B minor.



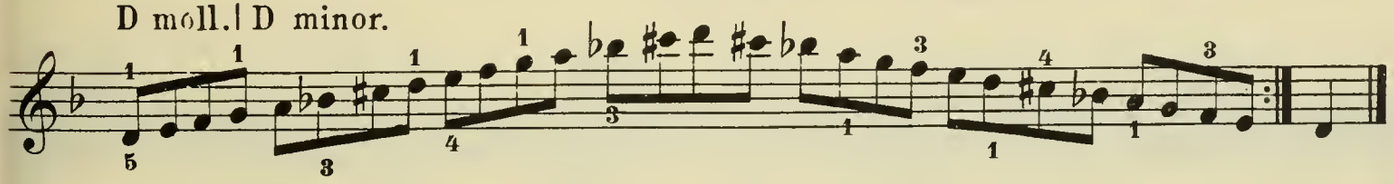
Praeludium.



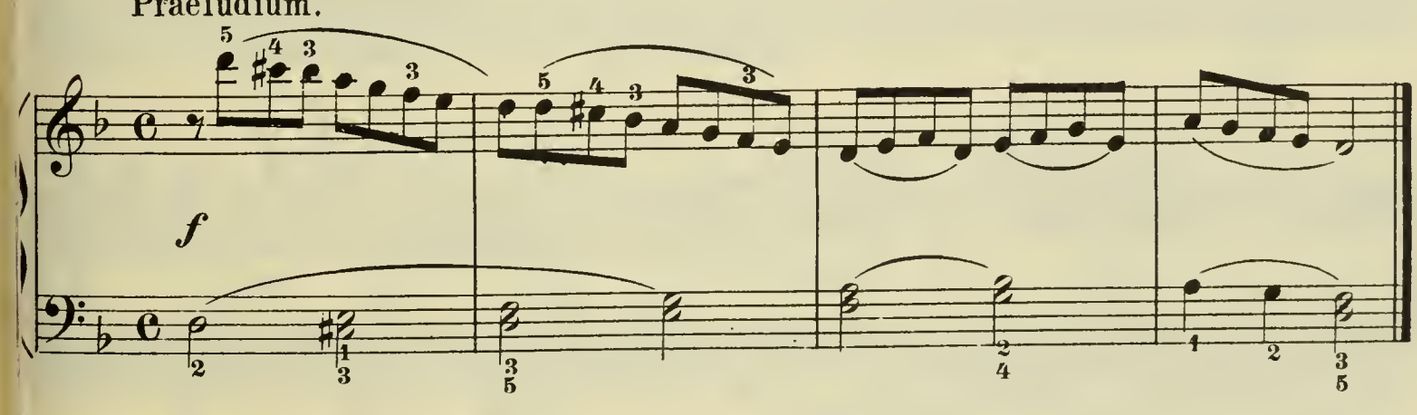


Uebung. Wiederholung 16 mal. | Exercise. To be repeated sixteen times.

D moll. | D minor.

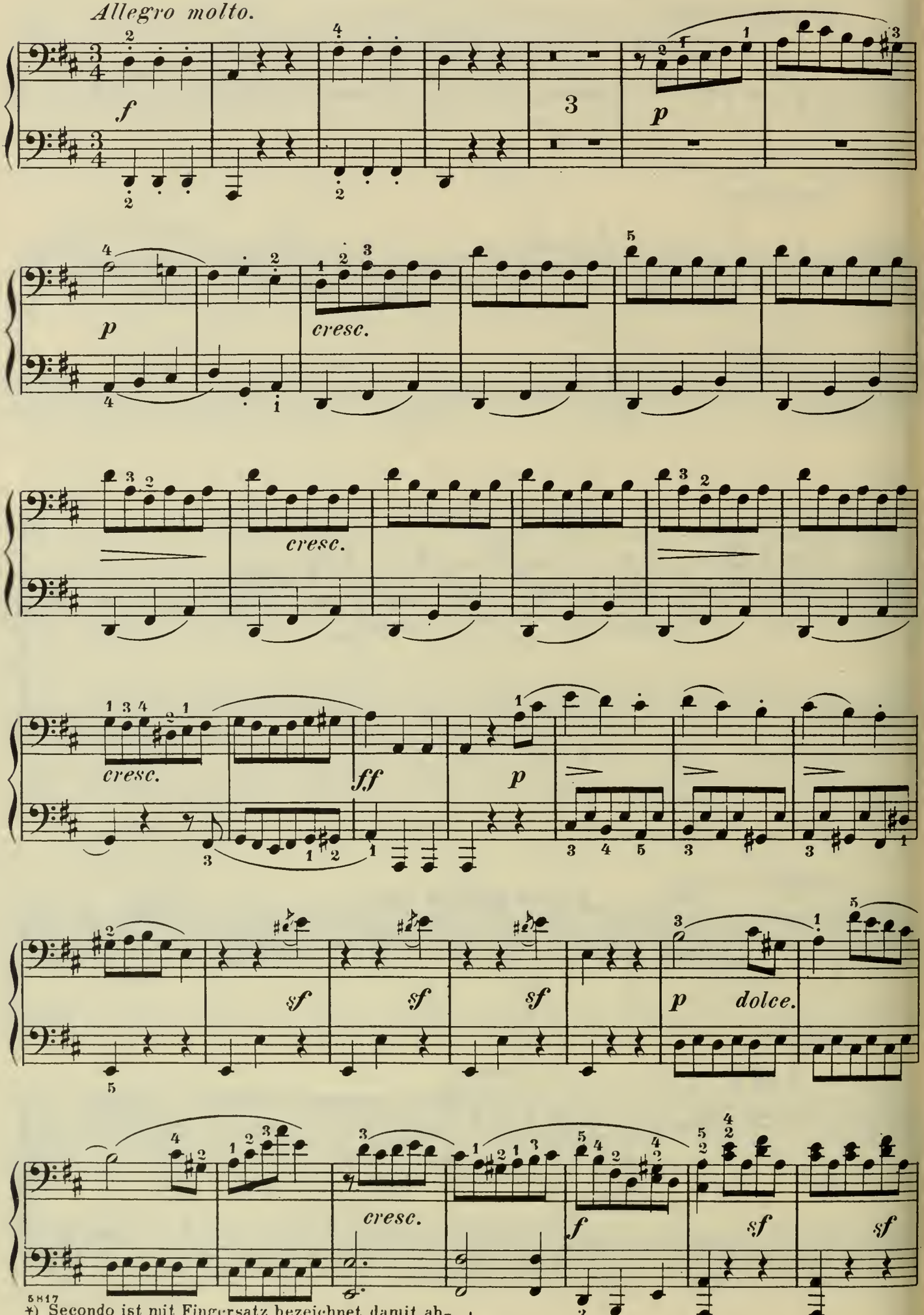


Praeludium.



Sonate. Op. 6. L. van BEETHOVEN.

Allegro molto.

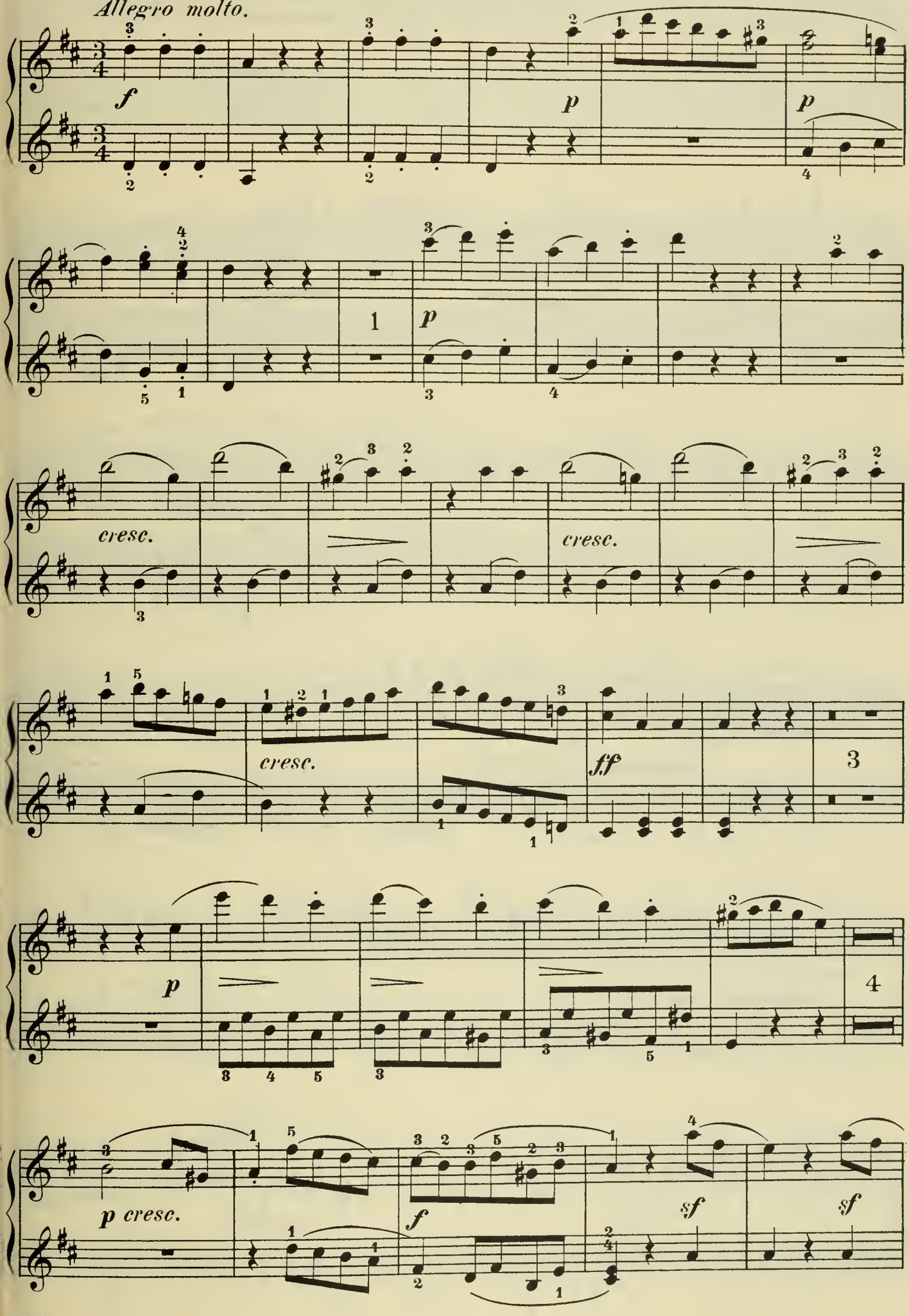


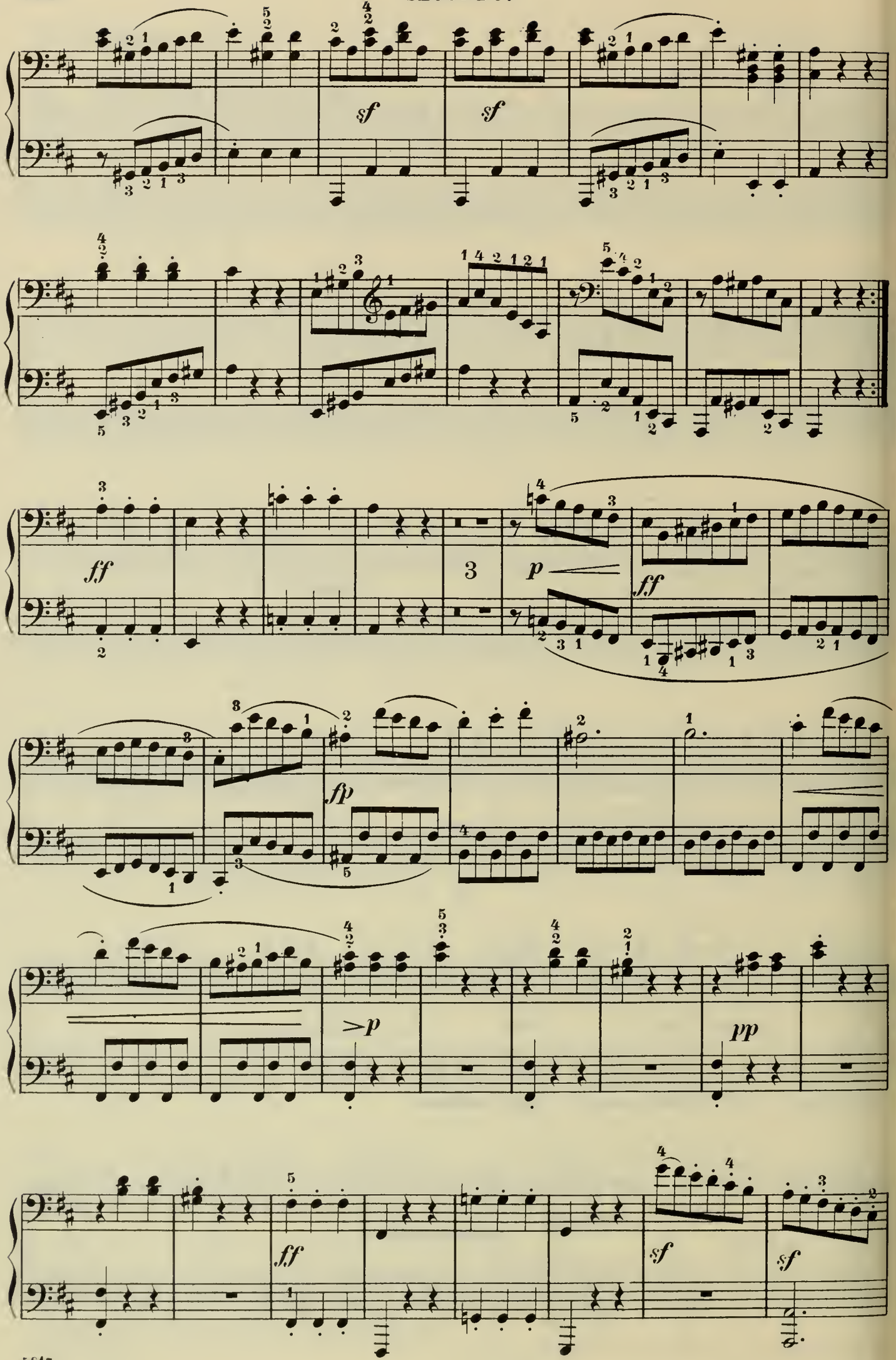
*) Secondo ist mit Fingersatz bezeichnet, damit abwechselnd der Schüler auch diese Partie einmal übernehmen kann.

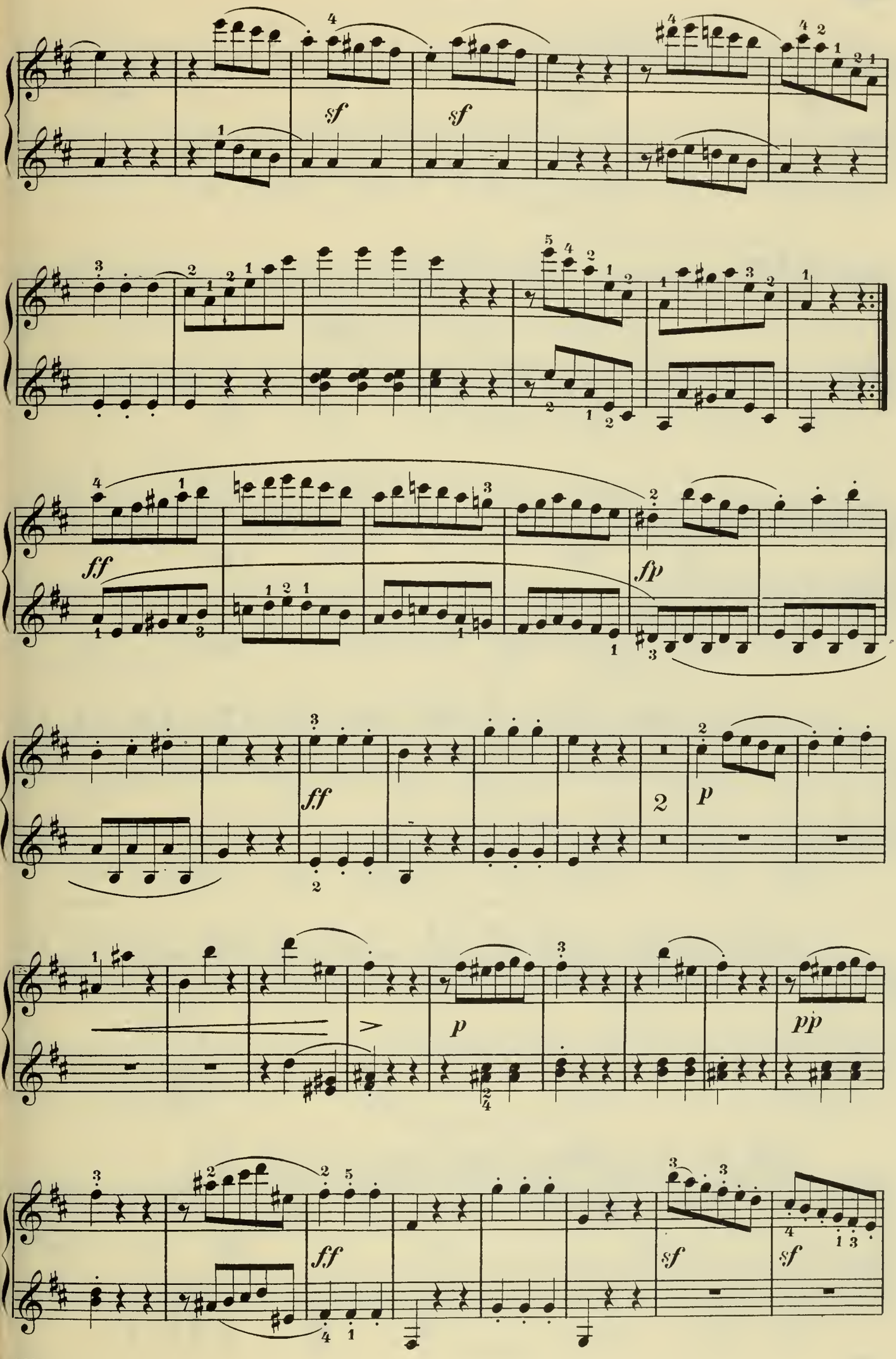
*) *The secondo part is fingered, so that the pupil may practise it.*

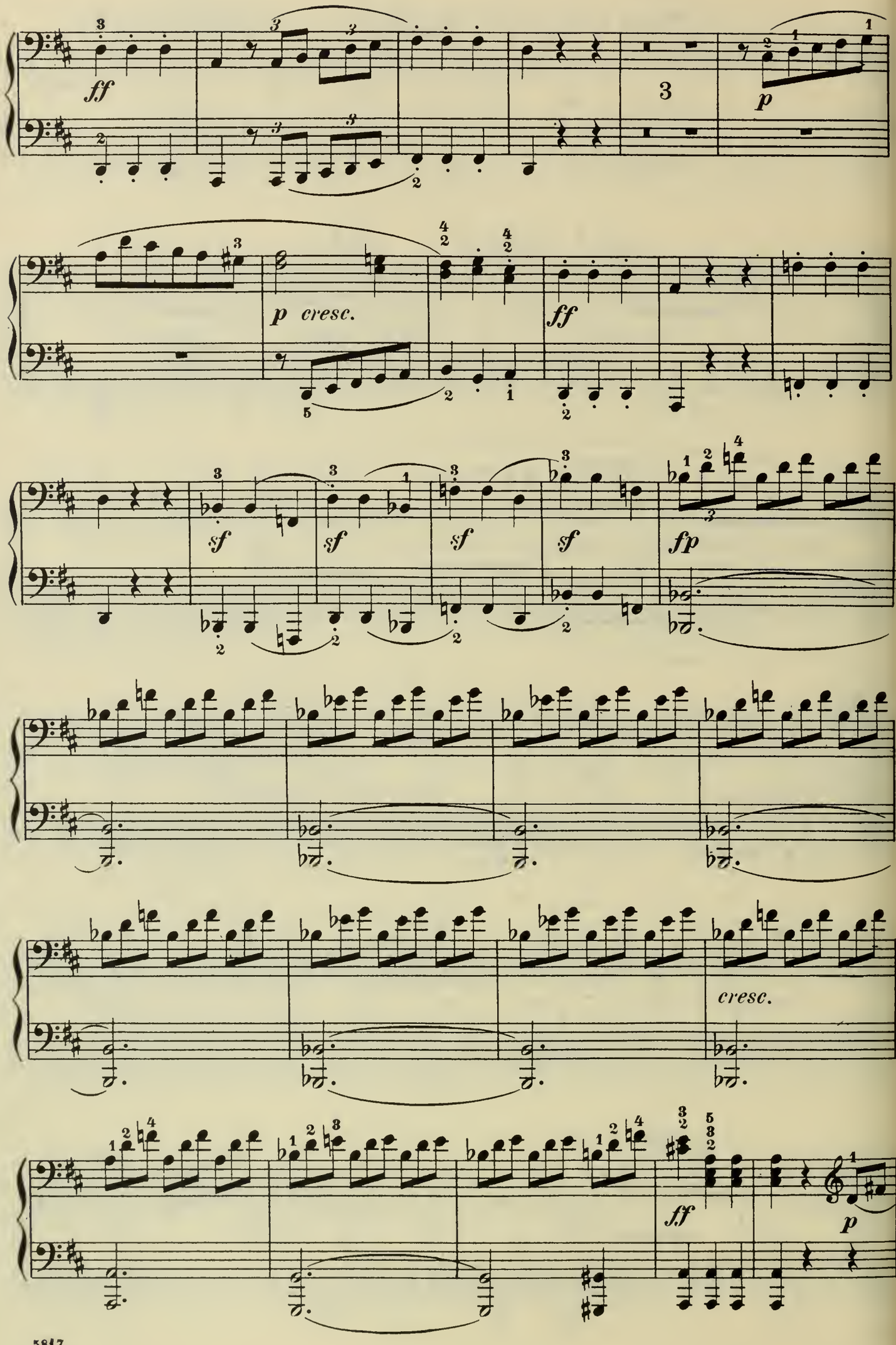
Sonate. Op. 6. L. van BEETHOVEN.

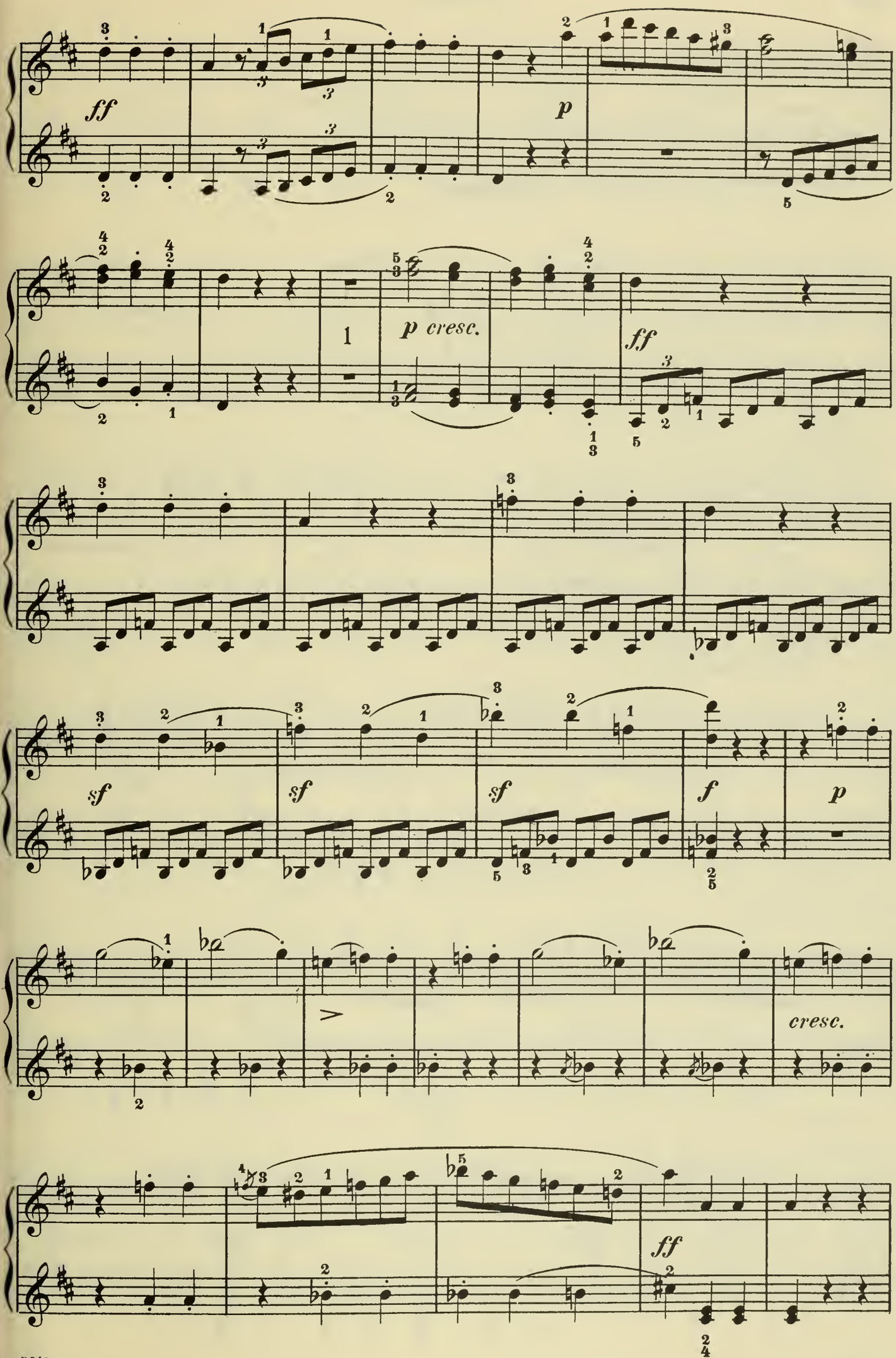
Allegro molto.

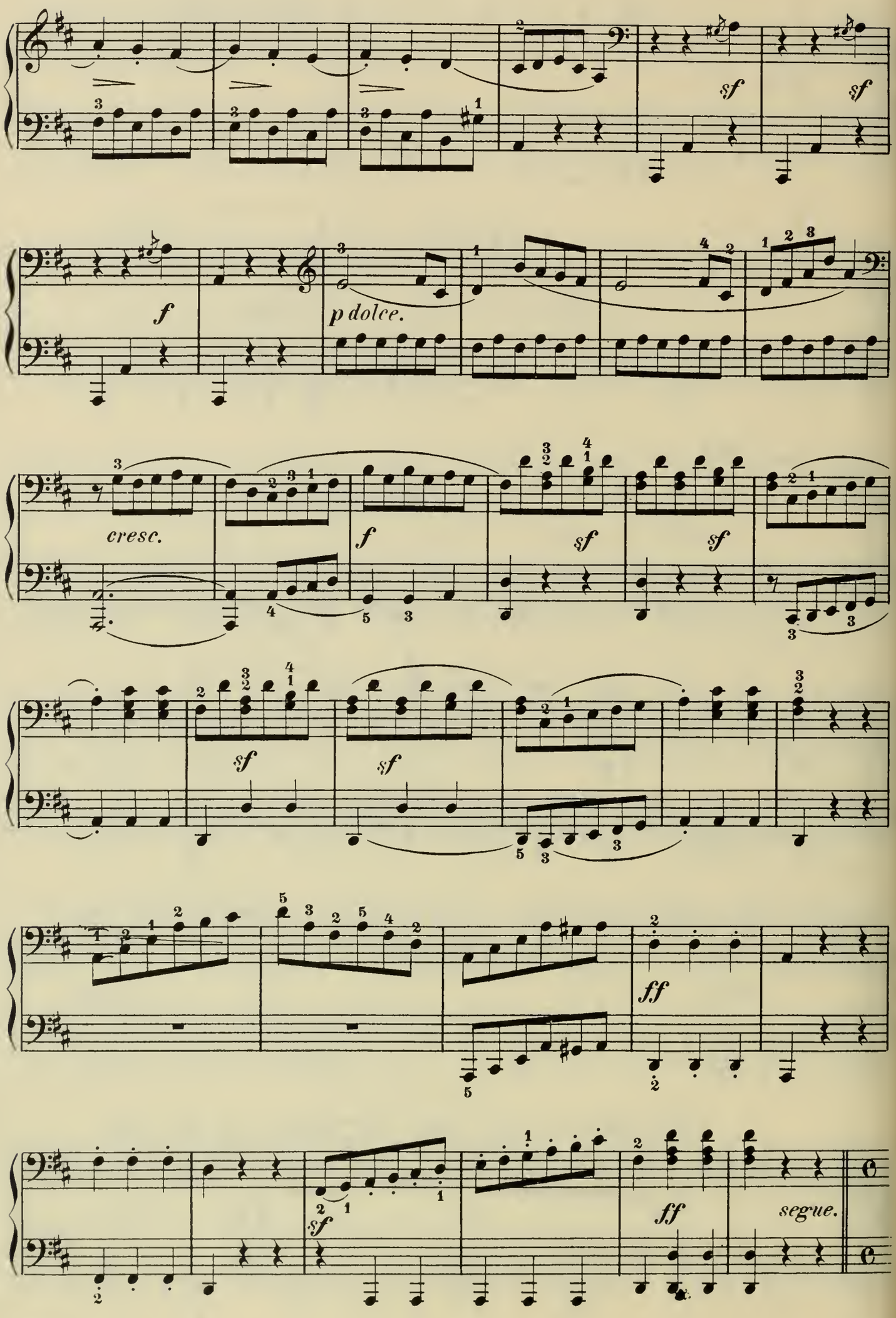


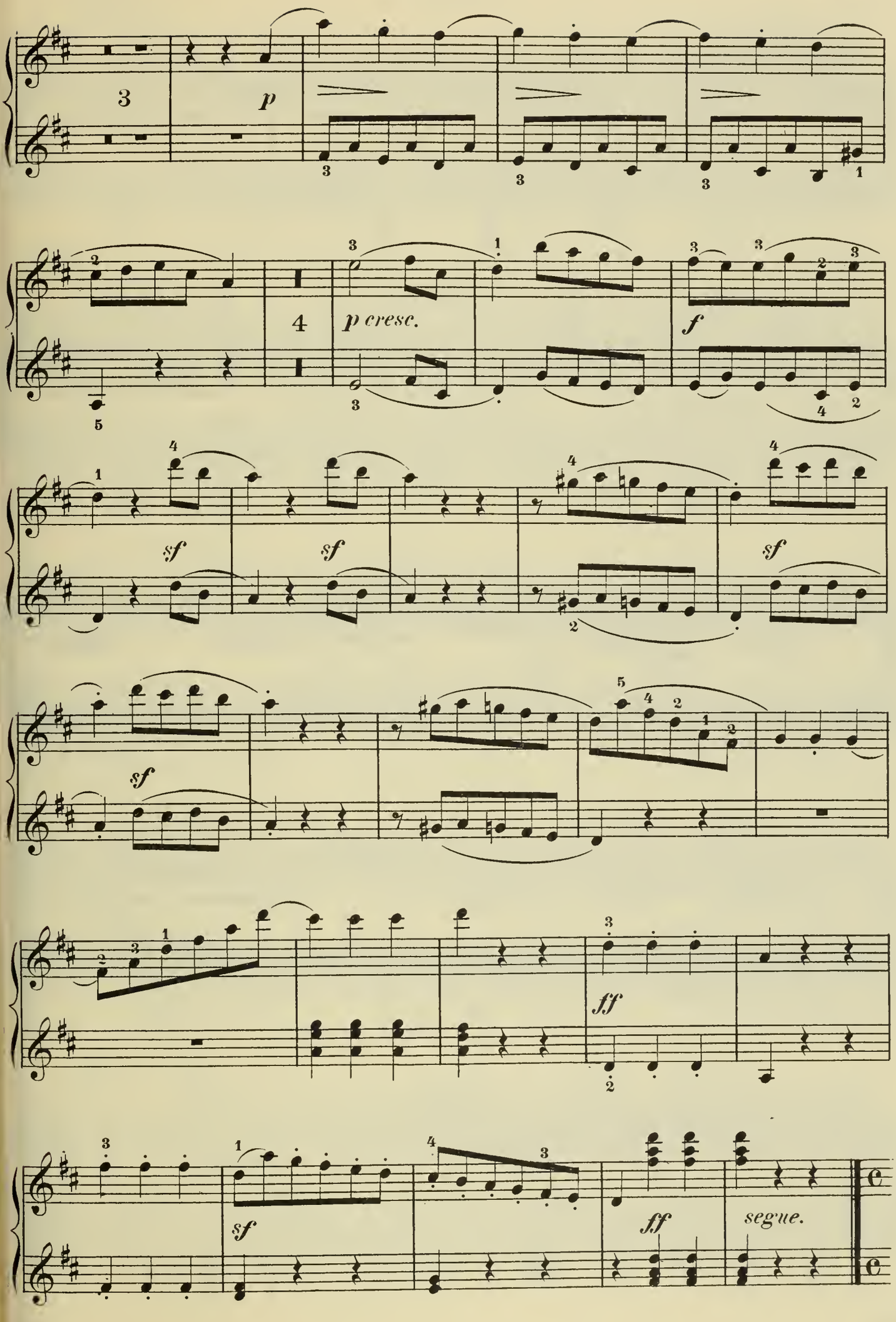

sf
sf
ff
3
p
ff
fp
>p
pp
ff
sf
sf


sf
sf
ff
fp
ff
2
p
p
pp
ff
sf
sf

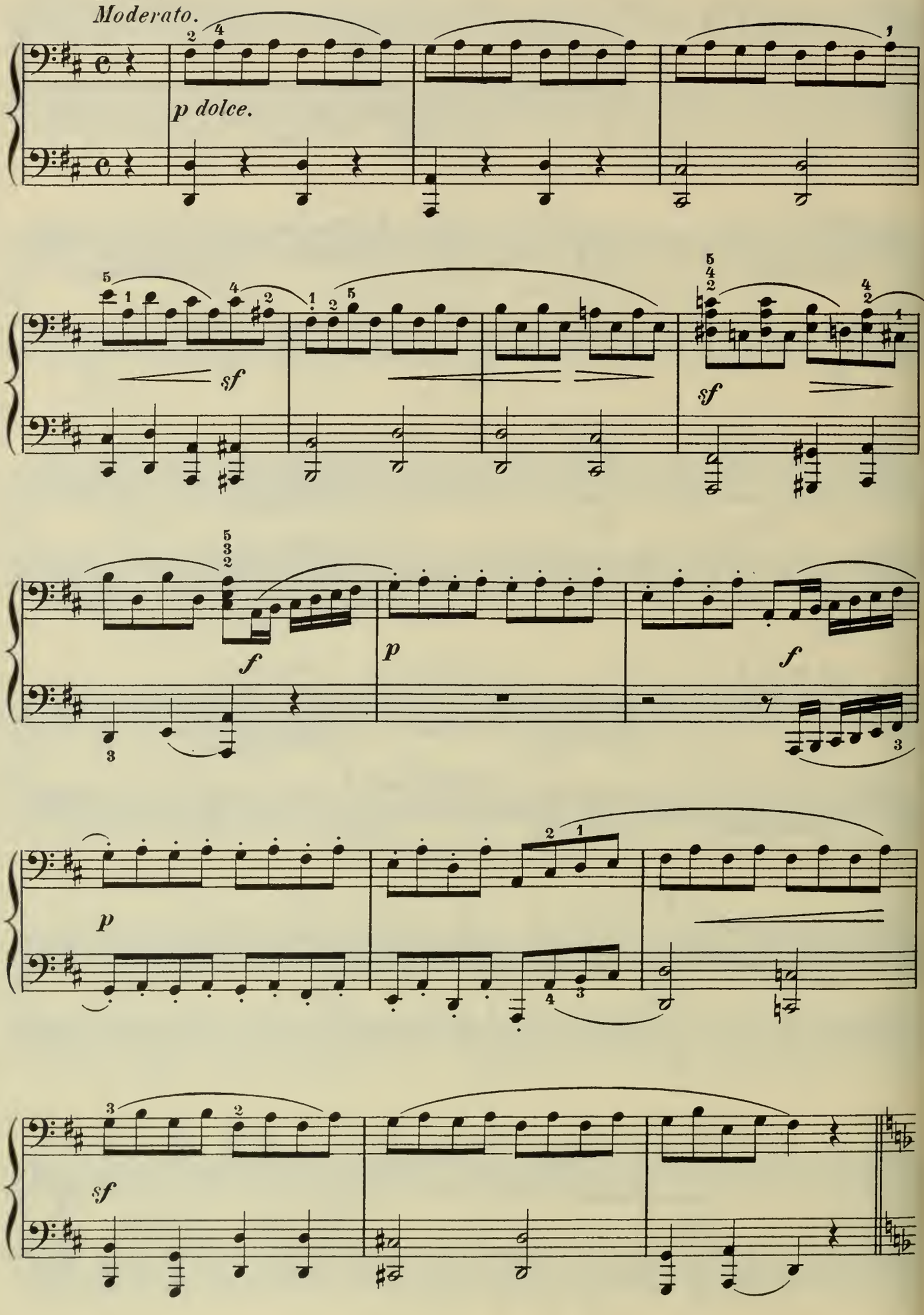

ff
3
p
p cresc.
ff
sf
sf
sf
sf
fp
cresc.
ff
p


ff
p
p cresc.
ff
sf
sf
sf
f
p
cresc.
ff


sf
sf
f
p dolce.
cresc.
f
sf
sf
sf
sf
ff
sf
ff
segue.

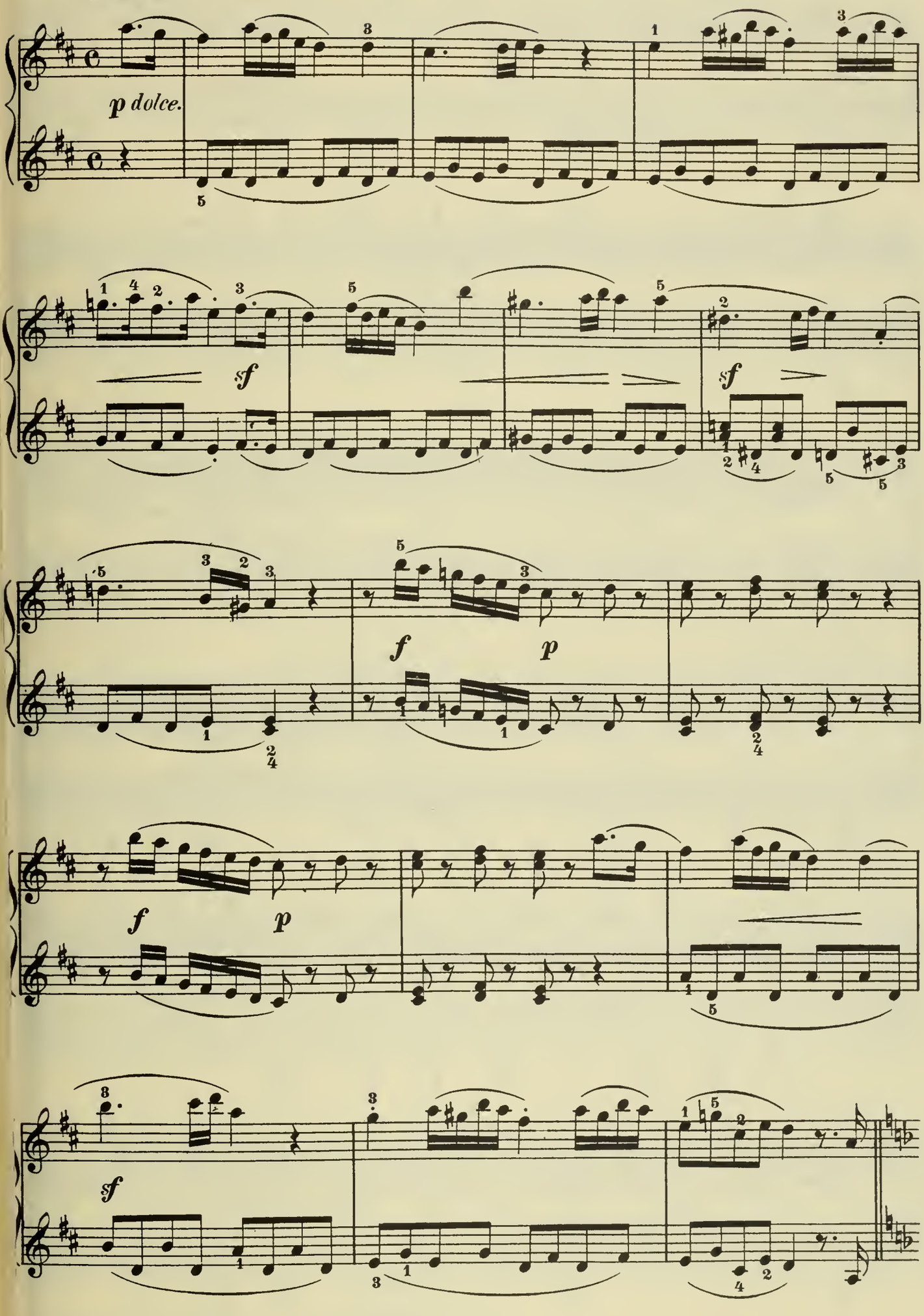

3
p
4
p cresc.
f
sf
sf
sf
sf
ff
sf
ff
segue.

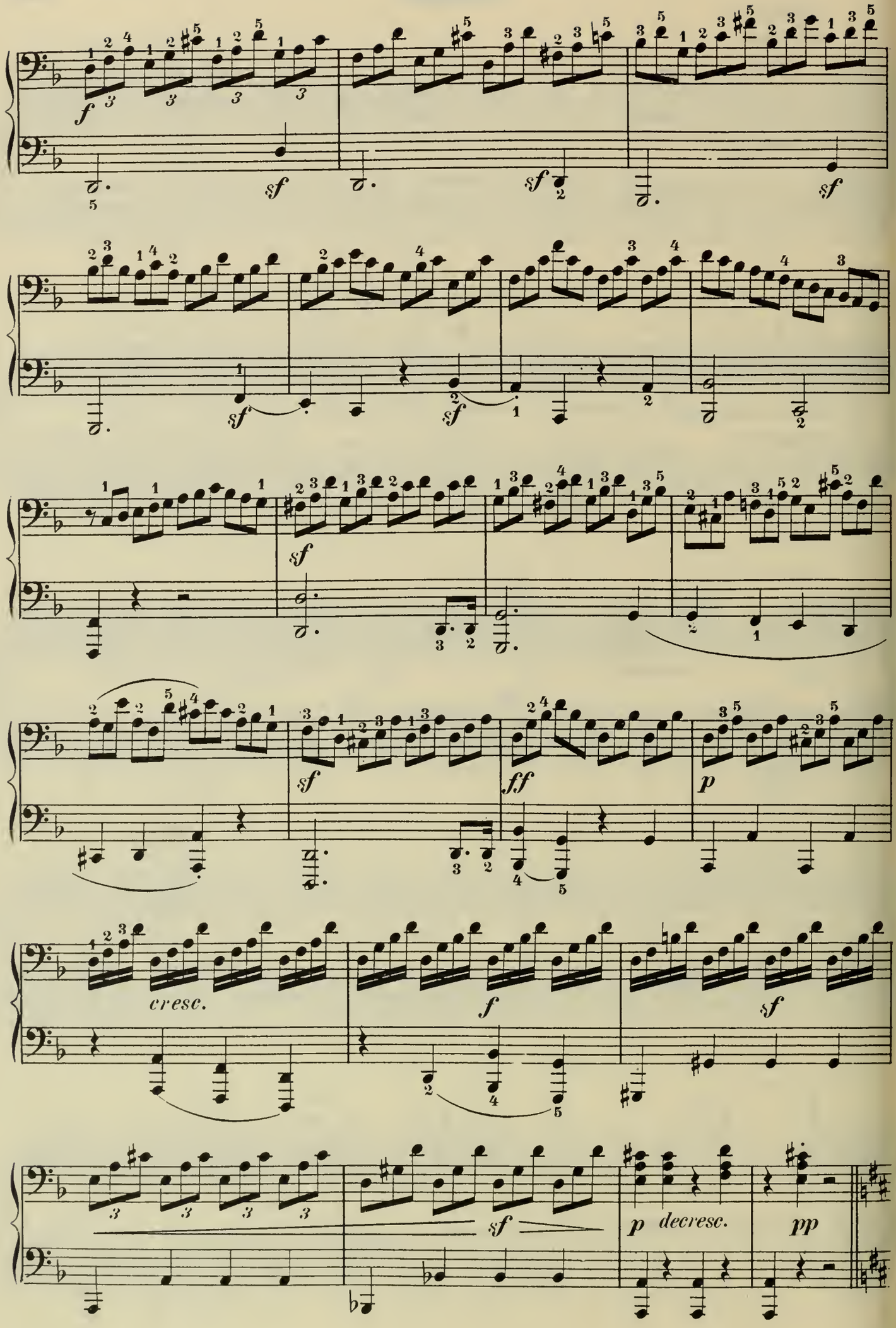
Rondo.
Moderato.

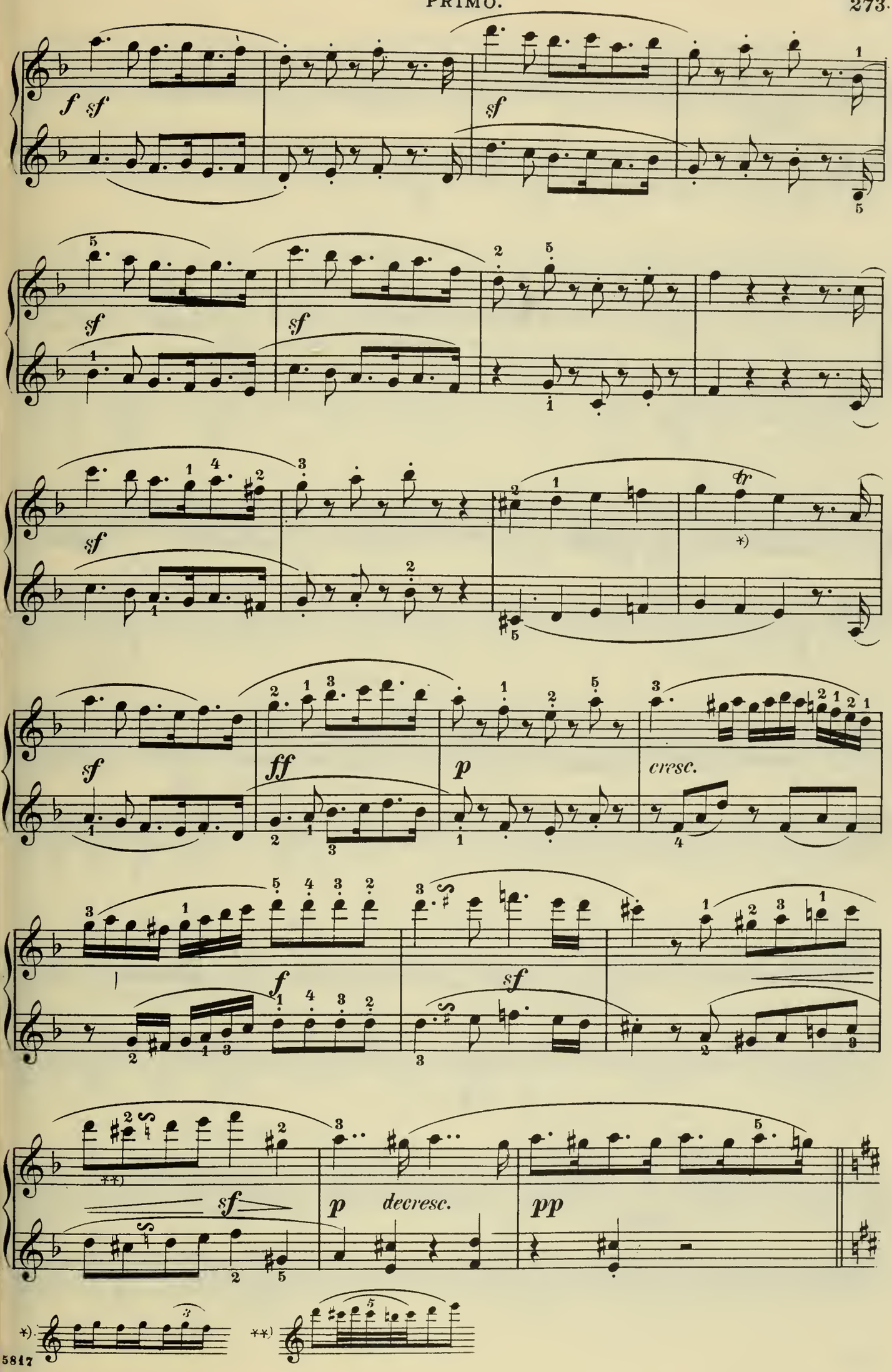


Rondo.

Moderato.




f
sf
cresc.
ff
p
decresc.
pp


f sf
sf
sf
sf
sf
sf
tr
*)
sf
ff
p
cresc.
f
sf
sf
p
decresc.
pp
**)
*)
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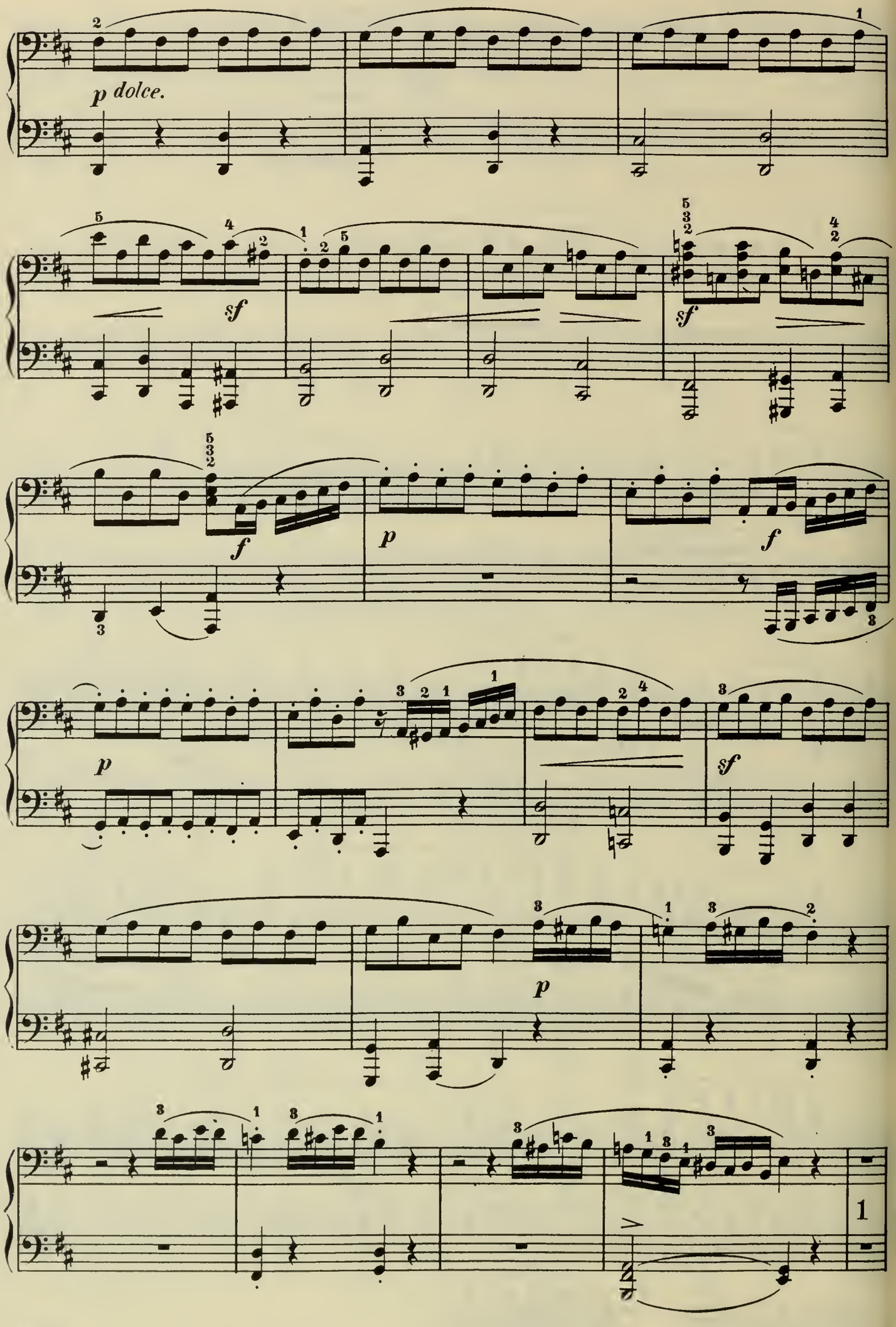
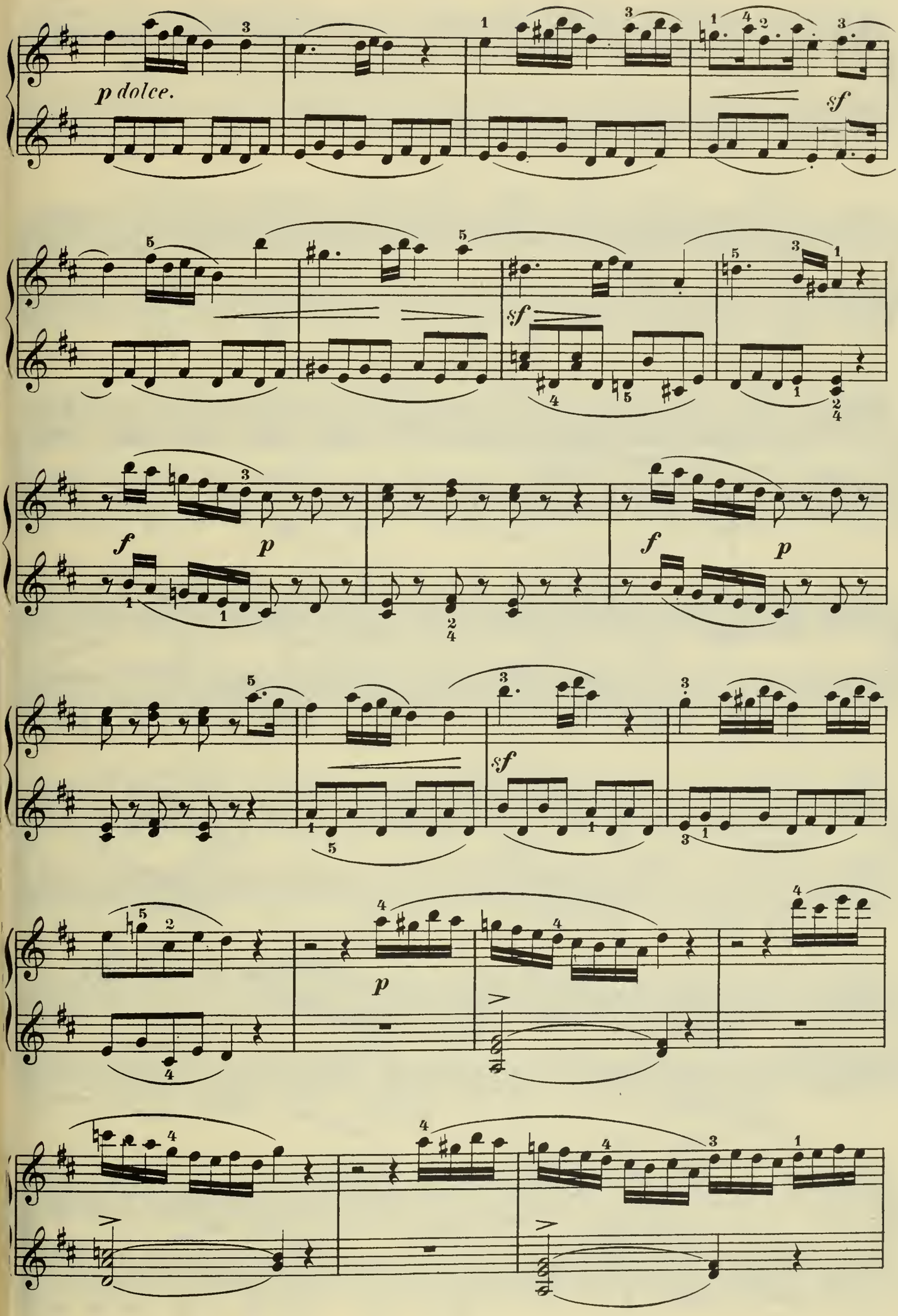
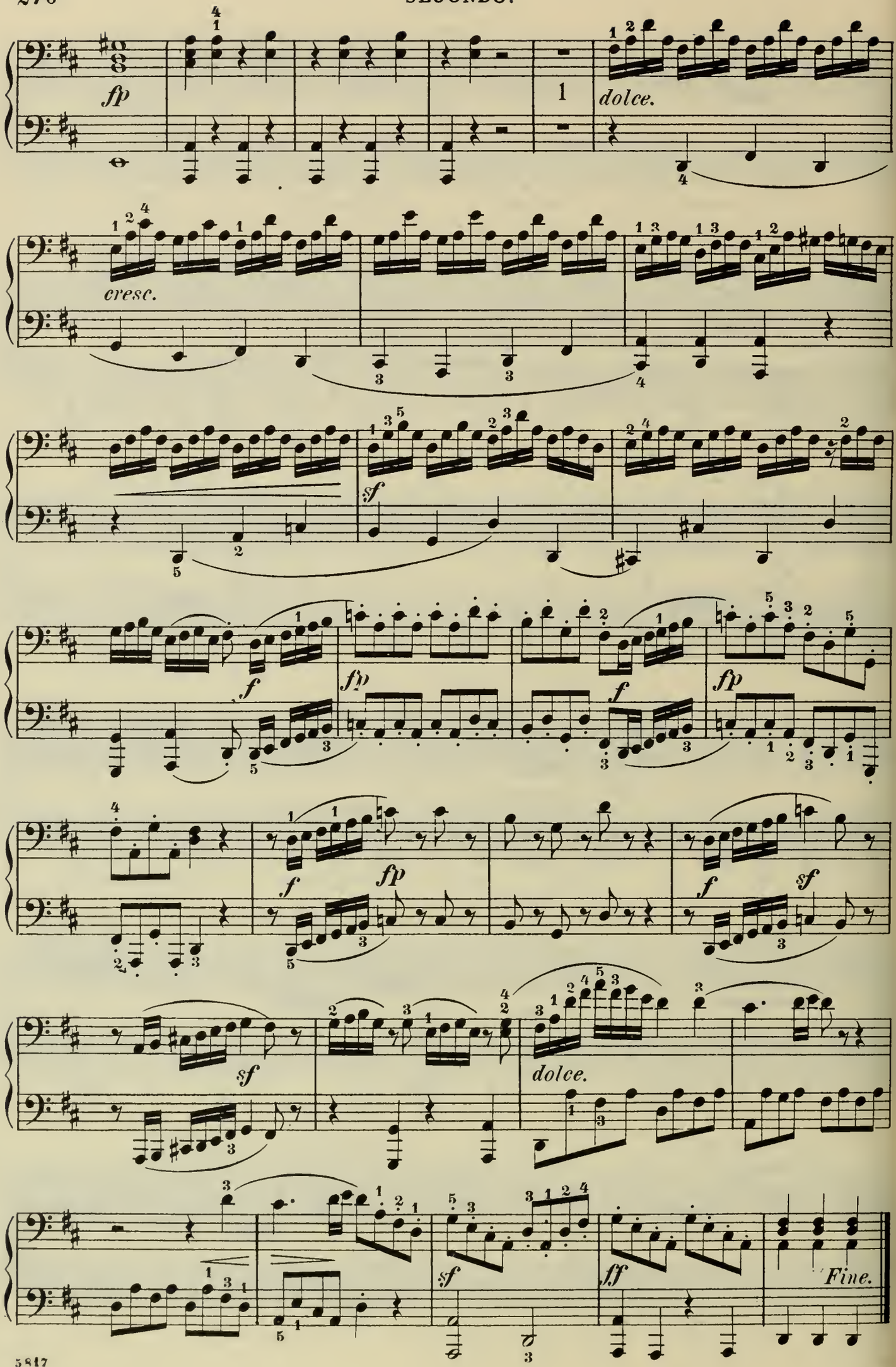

p dolce.
sf
sf
f
p
f
p
sf
p
1


p dolce.
sf
sf
f
p
f
p
sf
p


fp
dolce.
cresc.
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f
fp
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fp
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fp
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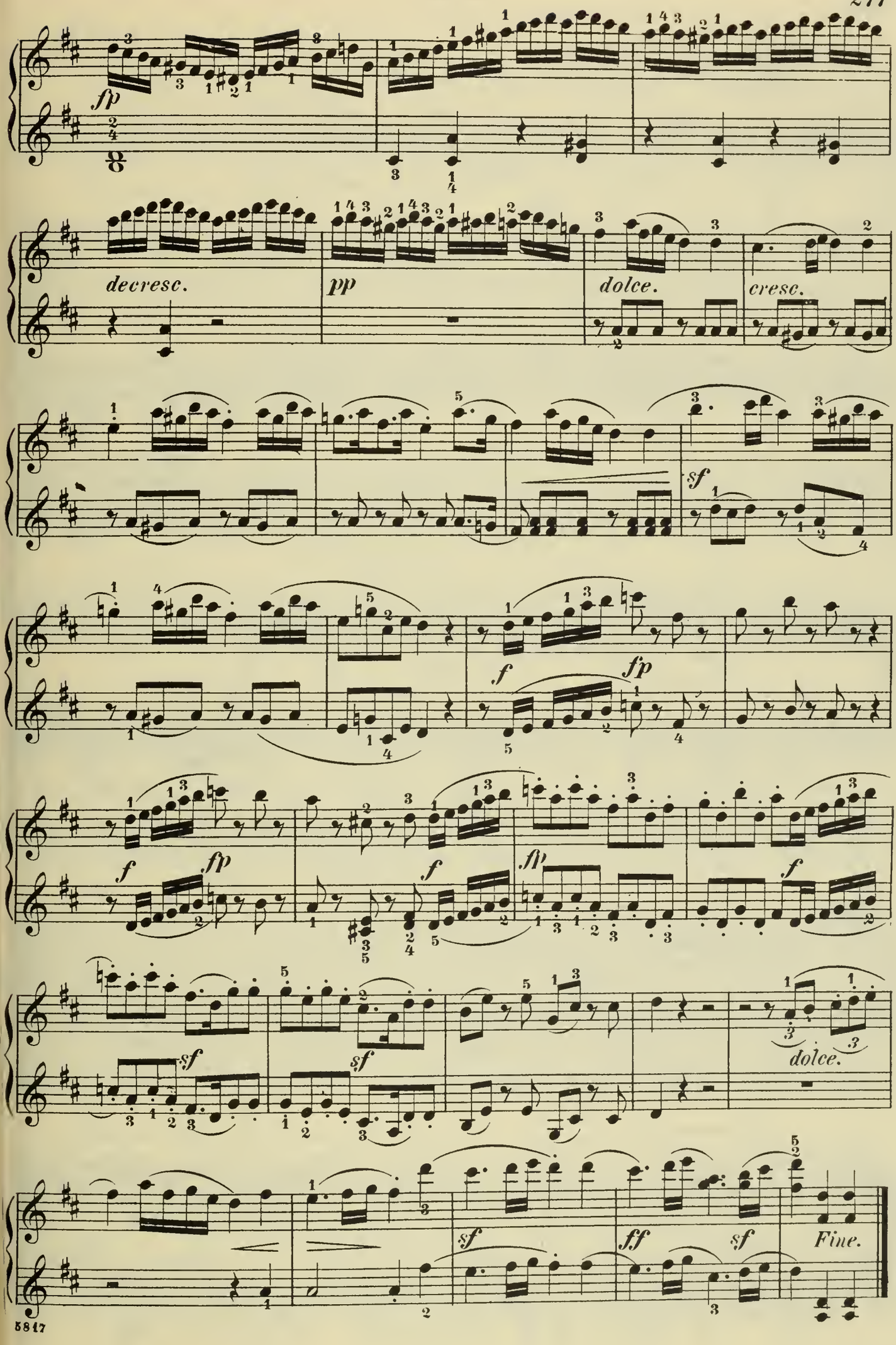
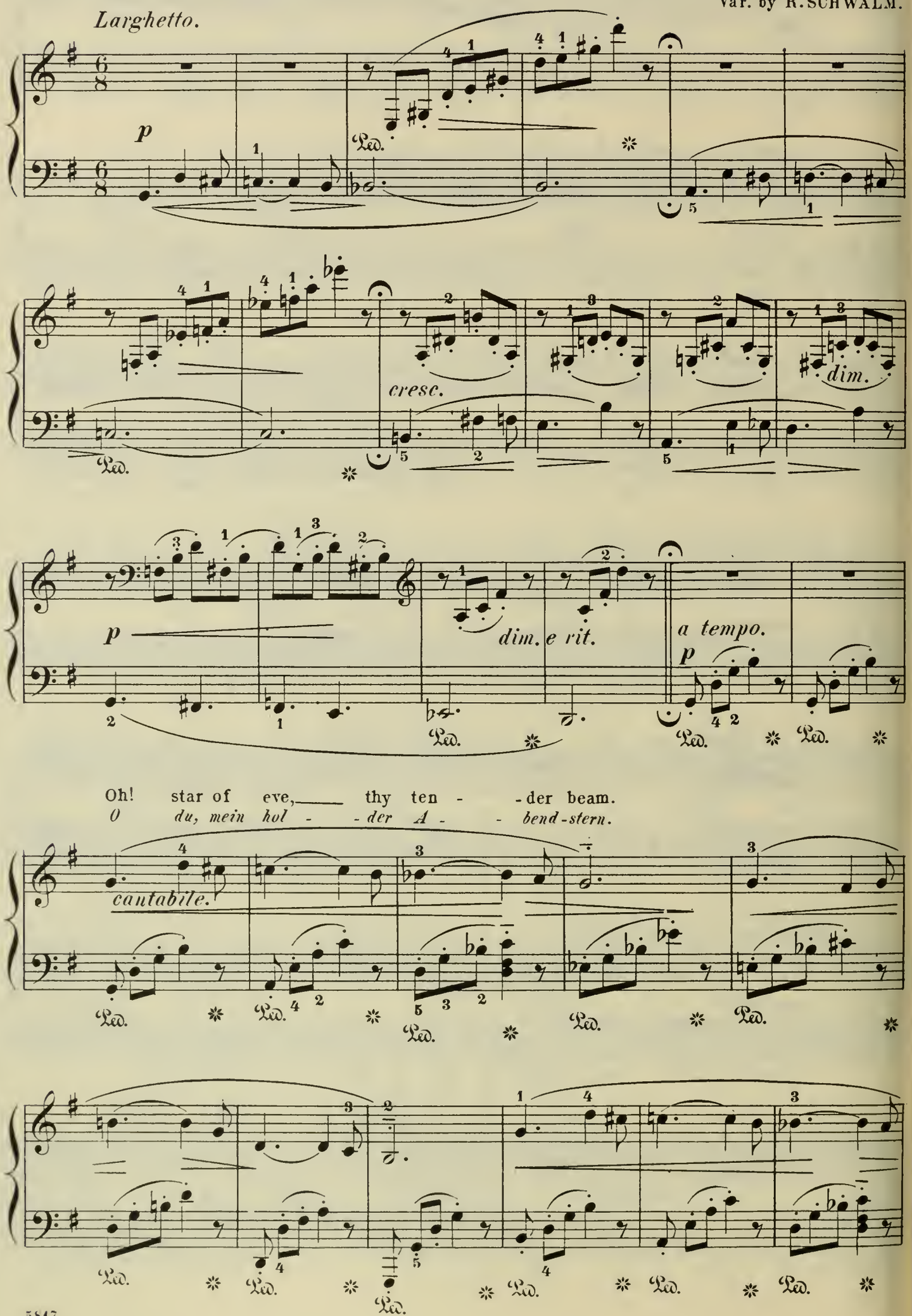
sf
f
sf
dolce.
sf
ff
Fine.

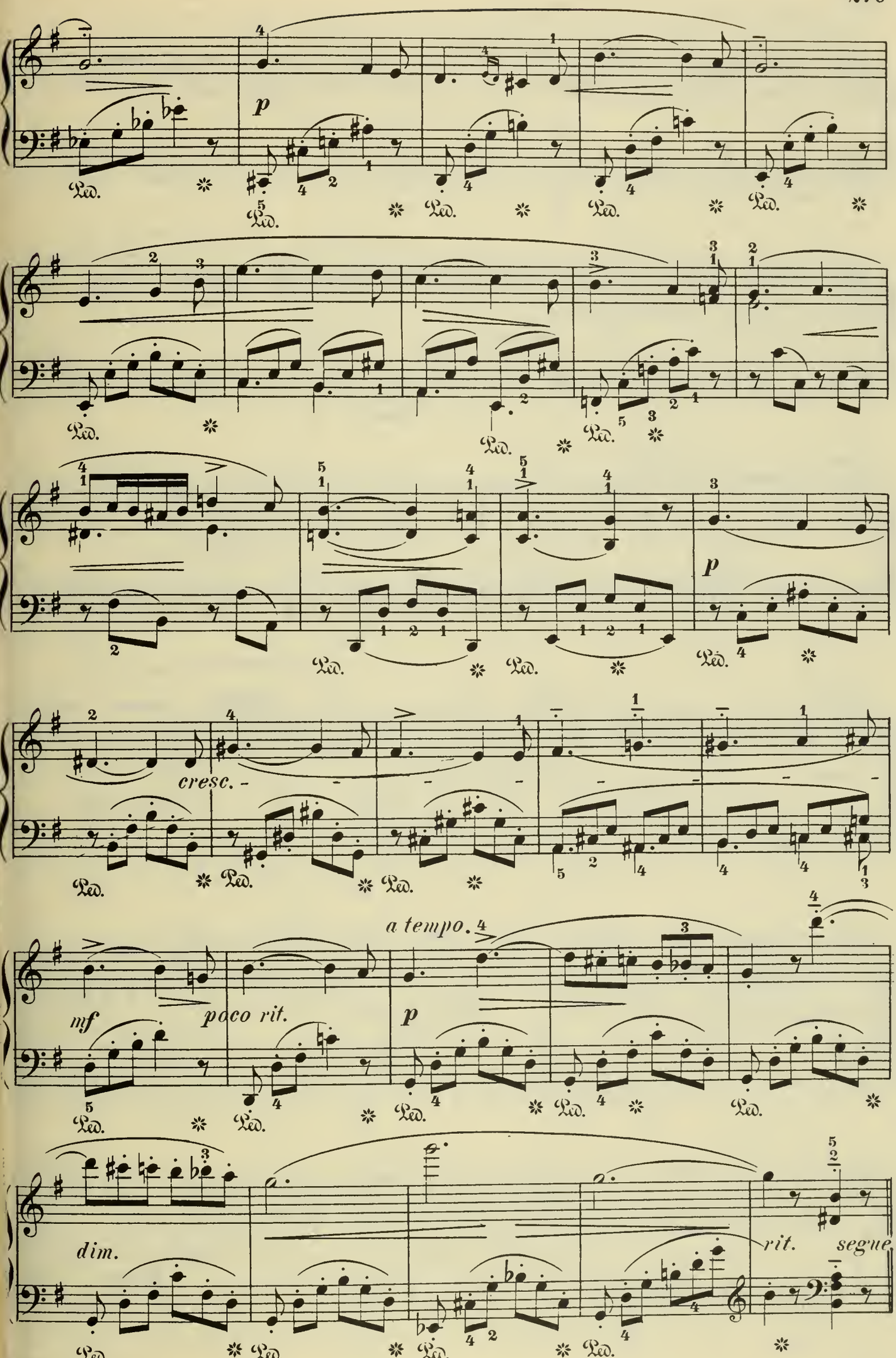

fp
decresc.
pp
dolce.
cresc.
sf
f
fp
f
fp
f
fp
f
sf
sf
dolce.
sf
ff
sf
Fine.

Tannhäuser.

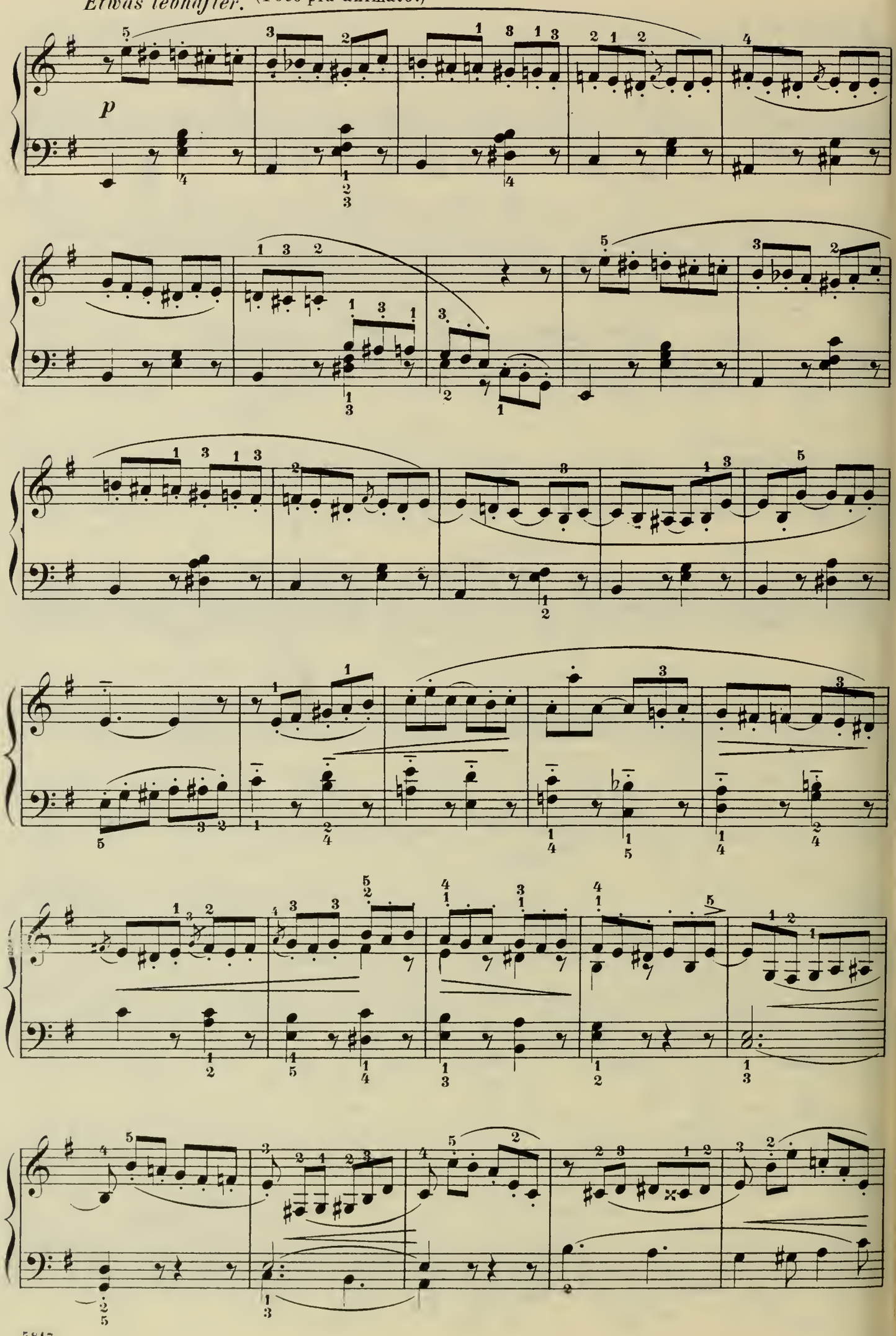
R. WAGNER.
Var. by R. SCHWALM.

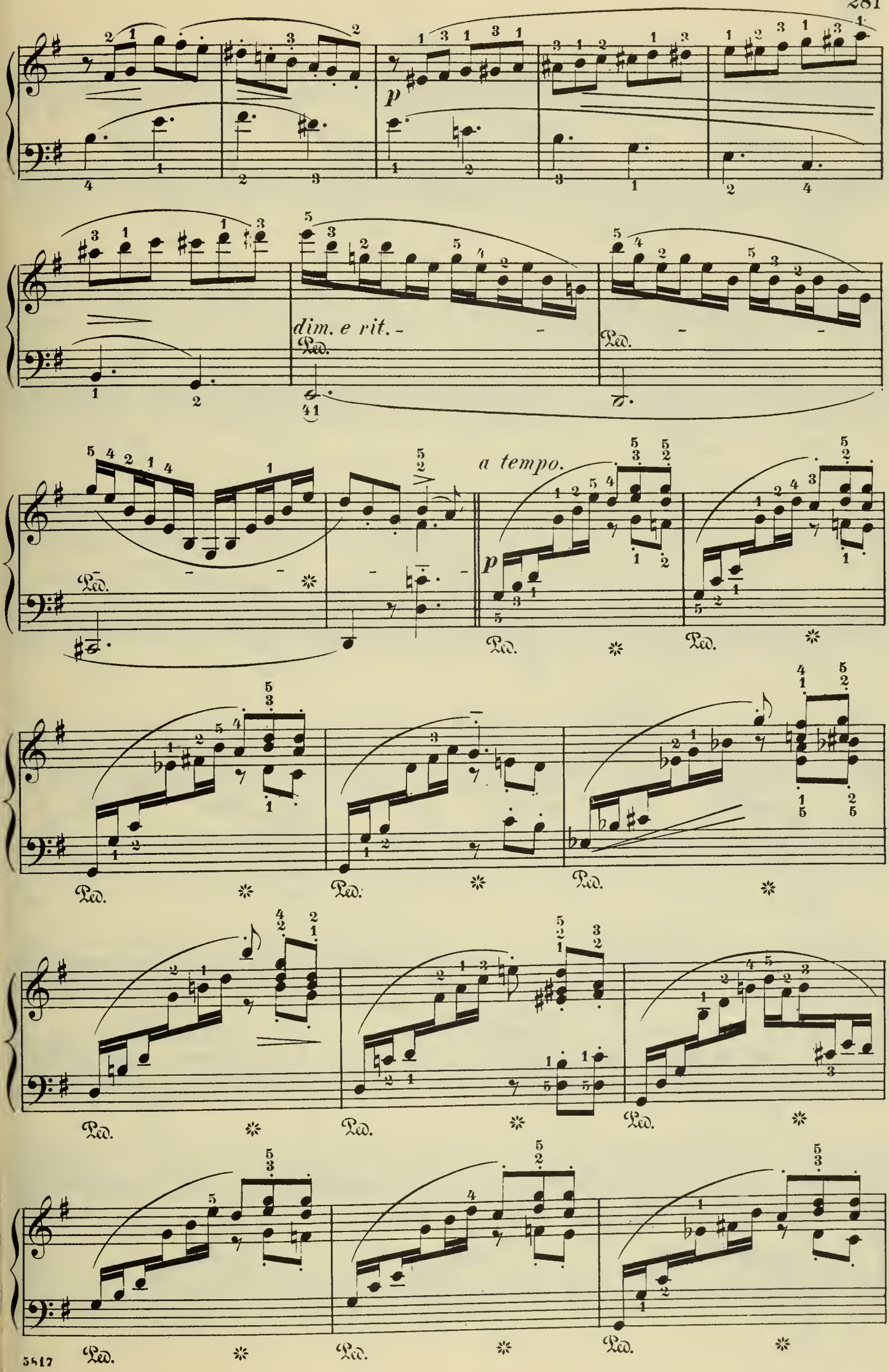
Larghetto.

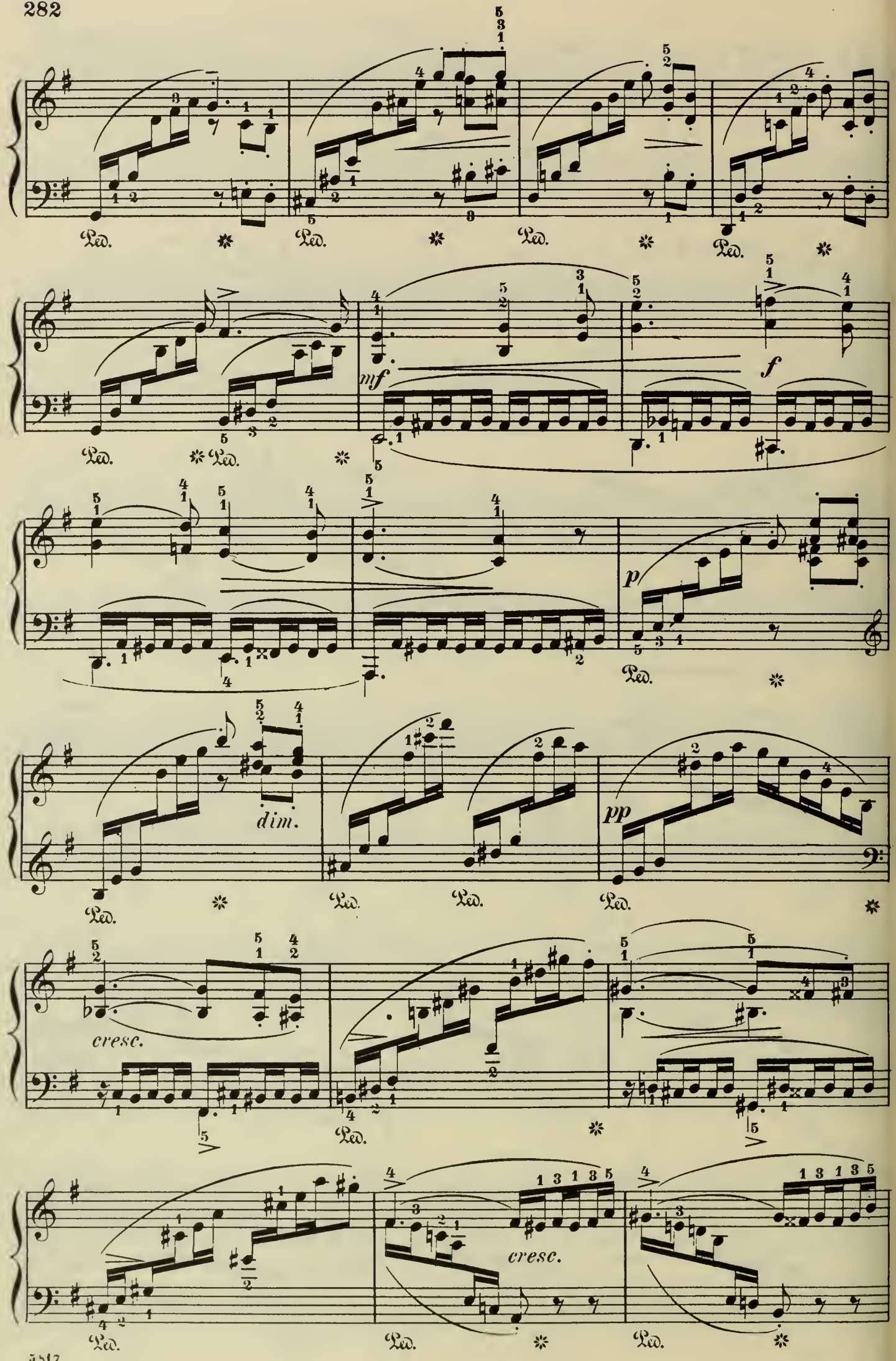


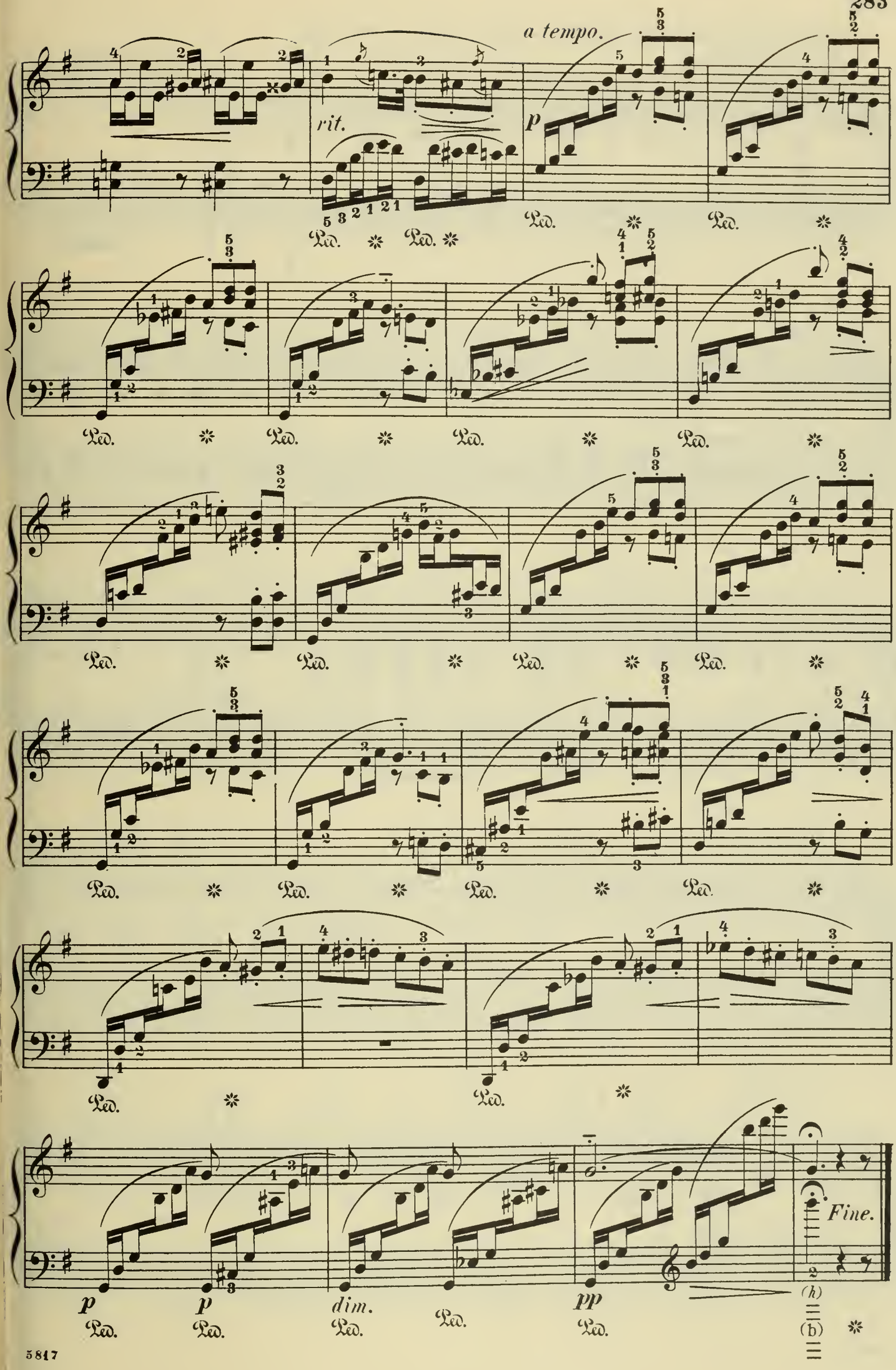

p
Ped.
cresc. -
mf
poco rit.
a tempo.
p
dim.
rit.
segue

Etwas lebhafter. (Poco più animato.)




p
dim. e rit.
Ped.
a tempo.
p

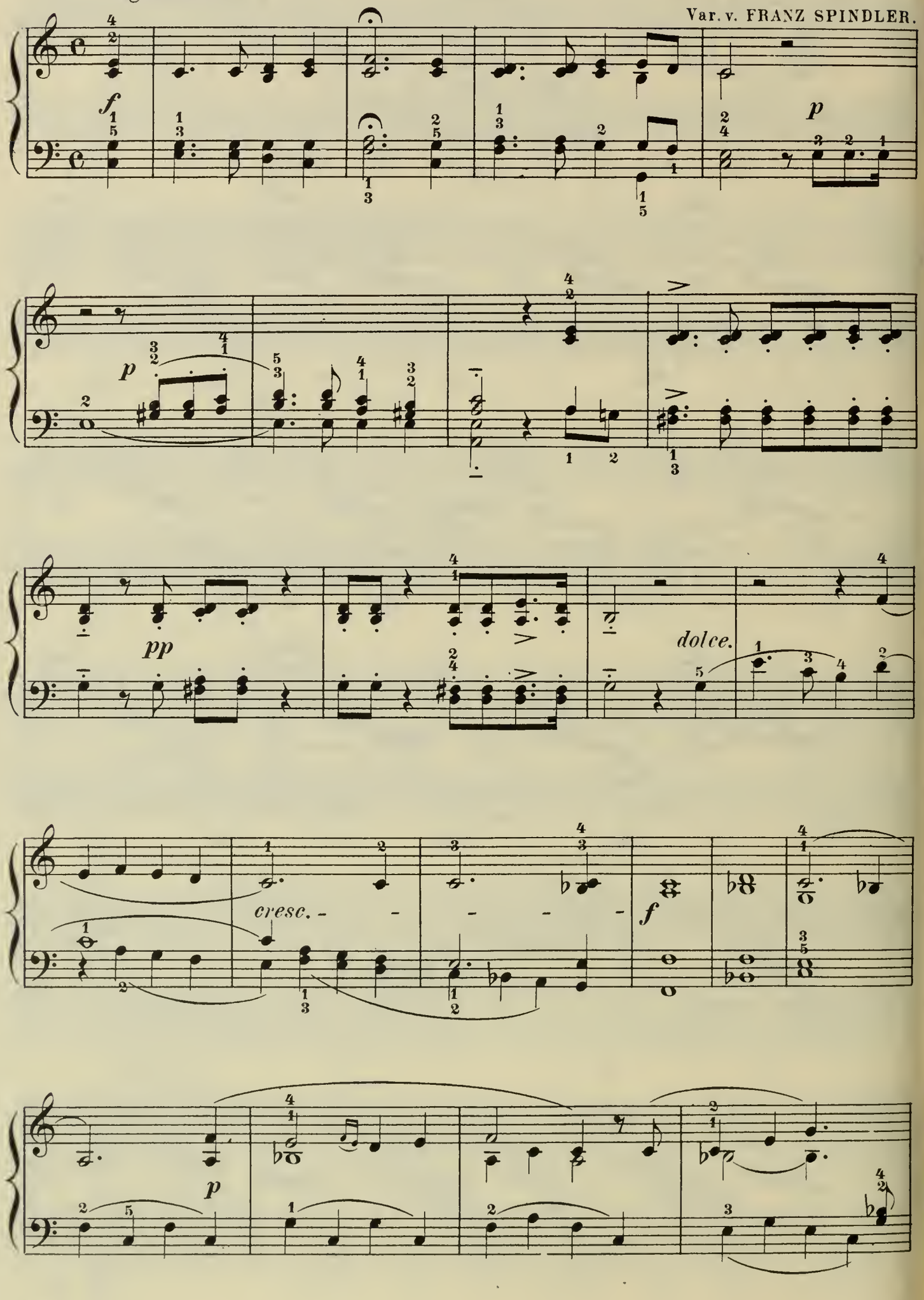

Ped.
mf
f
p
dim.
pp
cresc.
cresc.

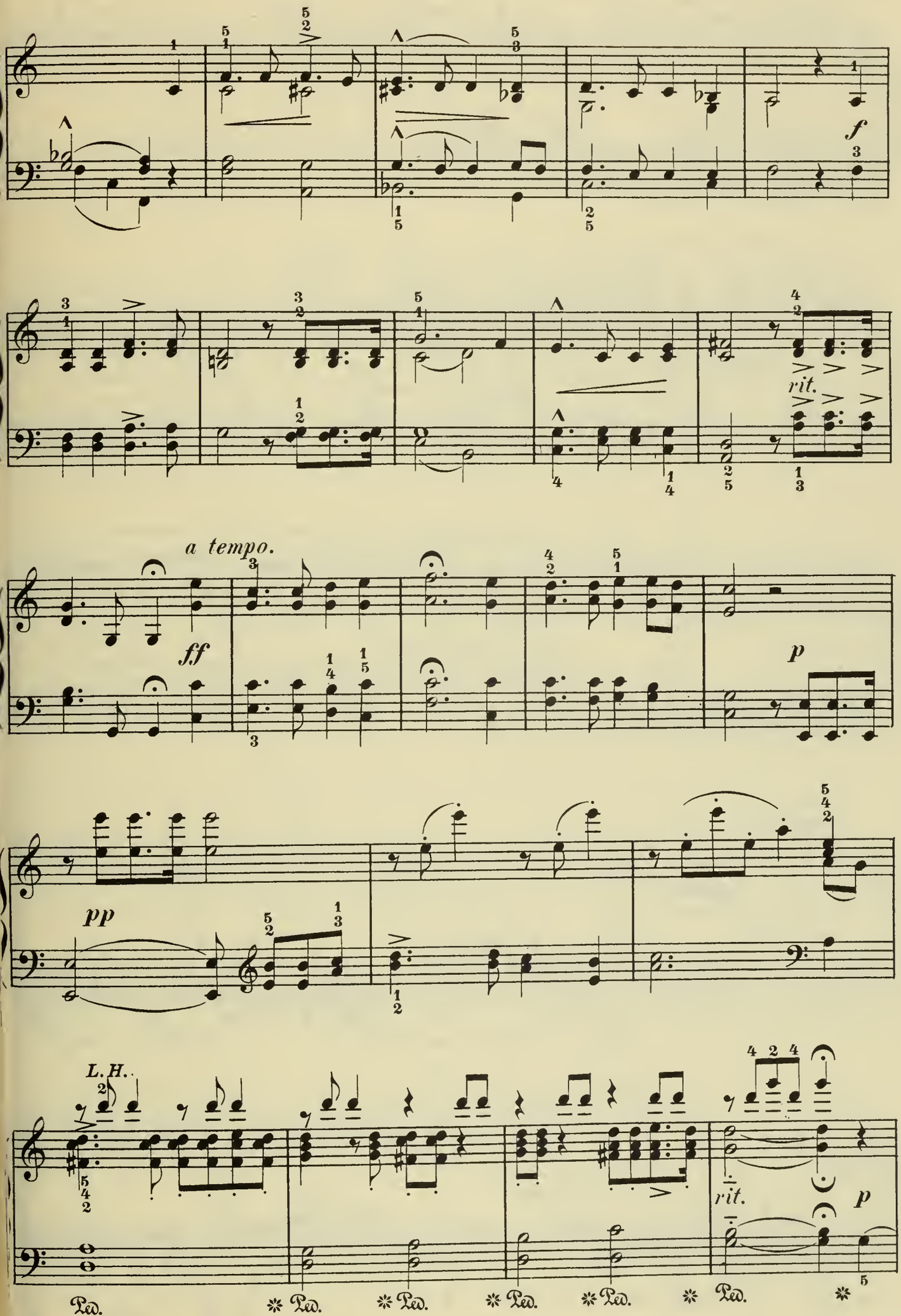

a tempo.
rit.
p
Ped.
dim.
pp
Fine.

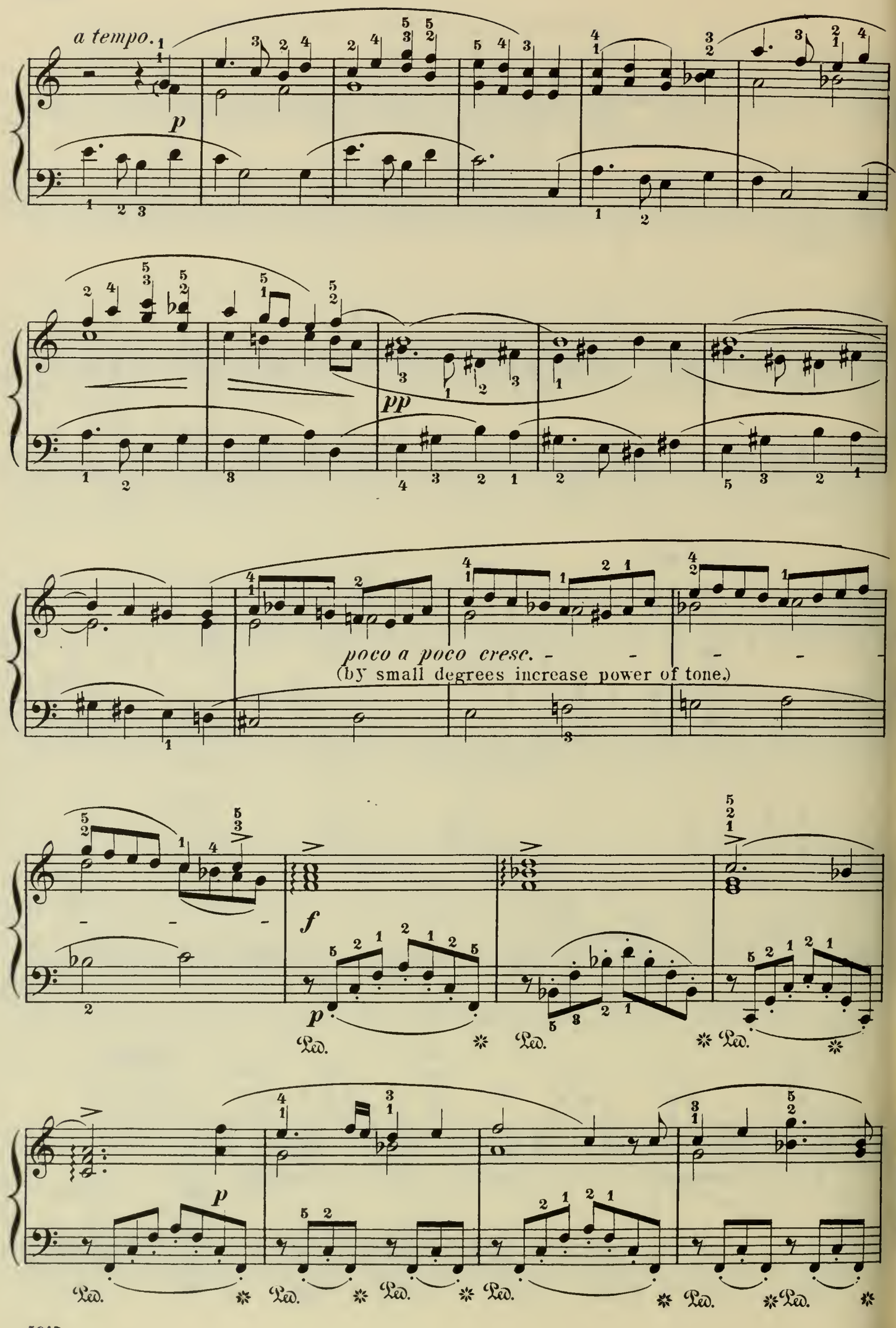
Das ist der Tag des Herrn. | This is the Lord's Day.

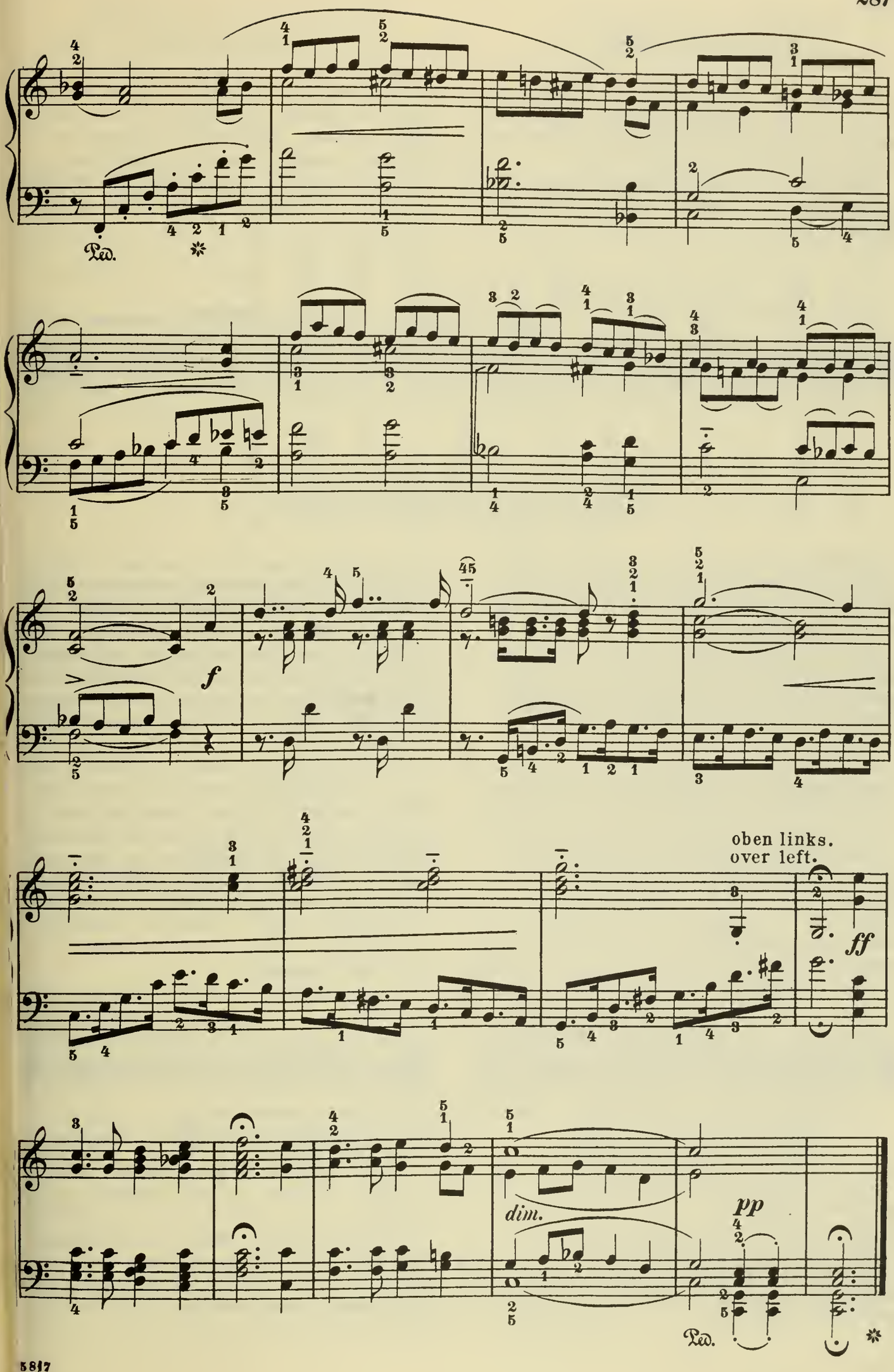
Mässig. Moderato.

C. KREUTZER.
Var. v. FRANZ SPINDLER.




f
rit.
a tempo.
ff
p
pp
L. H.
rit.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


a tempo.
p
pp
poco a poco cresc. - - - - -
(by small degrees increase power of tone.)
f
p
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
f
oben links.
over left.
ff
dim.
pp
Ped.

Anleitung zum Präludiren
von CARL WITTING.

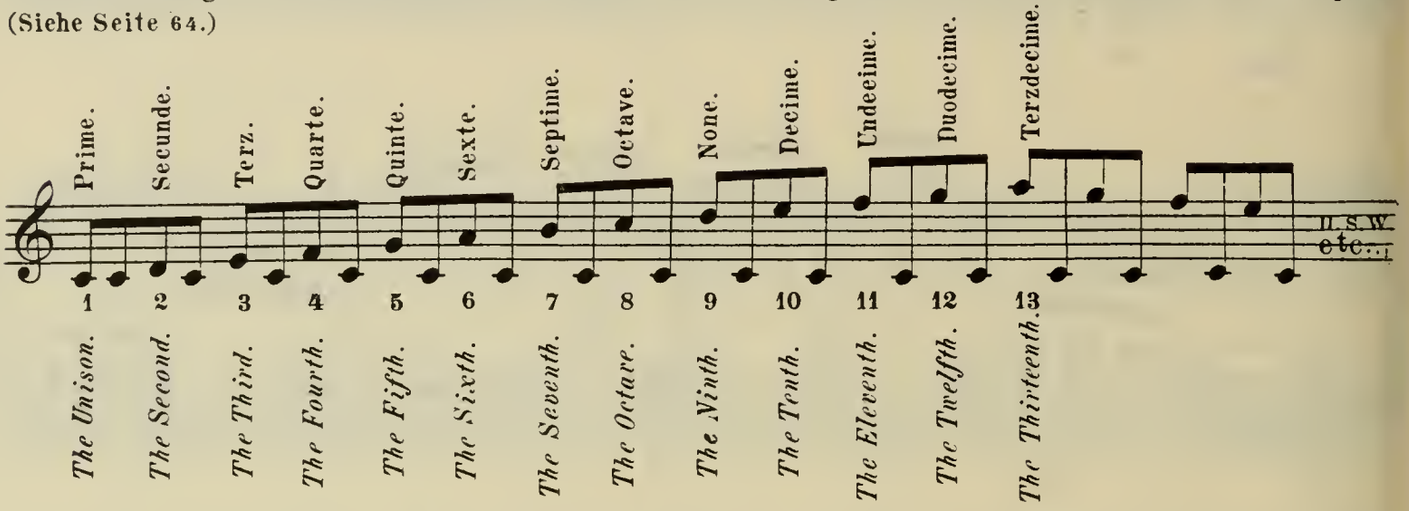
Das von den Intervallen Gesagte, auf S. 64, muss hier eine Ergänzung finden, damit die kurze Abhandlung von den Akkorden (S. 135) verständlich sein kann.

Jedes Intervall erhält seinen Namen nach der Entfernung von seinem untersten Tone.
(Siehe Seite 64.)

Directions for preluding,
by CARL WITTING.

The remarks on intervals and chords, on pages 64 and 135, now receive further elucidation in order that the short treatise on chords (page 290) may be intelligible.

Each interval is named from the number of degrees it includes on the stave. (s. p. 64.)

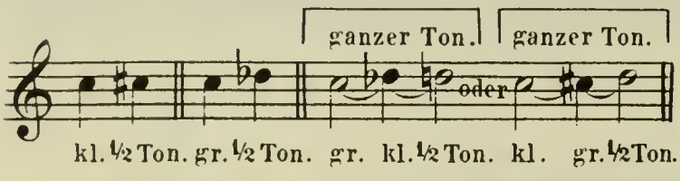


Auch kann jedes Intervall von verschiedener Grösse sein; man bezeichnet sie daher mit: 1. Gross oder rein, 2. klein oder falsch, 3. übermässig und 4. vermindert.

1. Ein Intervall ist „gross oder rein", wenn es ein natürliches ist, d. h. wenn die zwei Töne, aus dem es besteht, sich in ein und derselben Tonleiter ohne zufälliges ♯, ♭ oder ♮ befinden. (Siehe Seite 30.)

2. Es ist „klein oder falsch", wenn es um einen kleinen halben Ton kleiner ist, als das grosse.

I^ste Anmerkung. Die halben Töne haben doppelte Stellung und doppelte Namen; daher sind sie eingetheilt in grosse und kleine halbe Töne. Klein ist der ½ Ton wenn seine zwei Noten denselben Namen und denselben Platz in dem Liniensystem haben; gross ist er dagegen, wenn seine beiden Noten verschiedenen Platz und verschiedene Namen haben. Ein grosser und ein kleiner ½ Ton bilden einen ganzen Ton, z. B.



3. Ein Intervall ist „übermässig", wenn es um einen kleinen ½ Ton grösser ist, als das grosse und

4. „vermindert", wenn es um zwei kleine ½ Töne kleiner ist als das grosse.

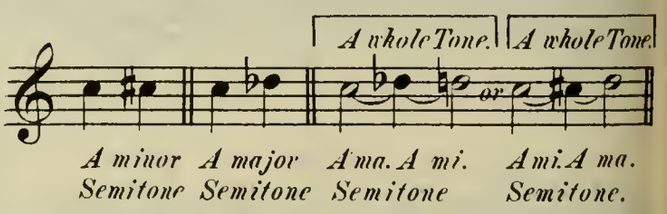
II^te Anmerkung. Man sieht hieraus, dass die Intervalle nach dem grossen oder natürlichen bemessen werden.

Every interval may be so extended or contracted as to be:- 1. great or major, 2. small or minor, 3. augmented, or 4. dimished.

1. An interval is major or perfect when the lower note is the keynote; and the upper one of the sounds of the major scale as above. When a ♯, ♭ or ♮ is placed before the upper note, the interval is made greater or smaller. (See page 30.)

2. An interval is "small or minor" when it is a semitone less than the major one.

I^st Observation. C to D flat is, therefore, a minor second. C to C sharp is not a second, but an augmented unison; as the degree on the stave remains unchanged. It is sometimes called a "minor or chromatic" semitone, to distinguish it from the "major or diatonic" semitone. A major and a minor semitone form a whole tone. For instance:-



3. An interval is "augmented" when it is a minor semitone greater than the major one, and

4. "diminished" when it is two minor semitones smaller than the major one.

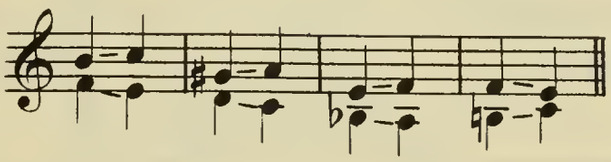
II^nd Observation. The intervals are measured from the major ones.

Eine grosse Secunde hat 2 halbe Töne,
" " Terz " 4 " " ,
" a) reine Quarte " 5 " " ,
" " Quinte " 7 " " ,
" grosse Sexte " 9 " " ,
" " Septime " 11 " " und
" reine Octave " 12 " " .

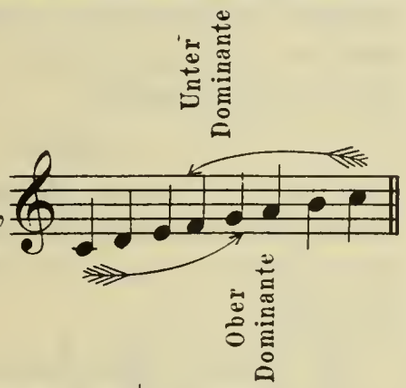
a) Die Consonanzen (Töne, welche das Ohr befriedigen) der Tonart sind die Prime, Terz, Quinte Sexte und Octave; alle andern Intervalle, als Secunde, Quarte und Septime sind Dissonanzen (Töne, welche das Gefühl nach Befriedigung, nach Auflösung, d. i. nach Consonanz, erwecken), wie auch alle verminderten und übermässigen z. B.

A major Second has 2 Semitones
" " Third " 4 "
" a) perfect Fourth " 5 "
" " Fifth " 7 "
" major Sixth " 9 "
" " Seventh " 11 "
" perfect Octave " 12 "

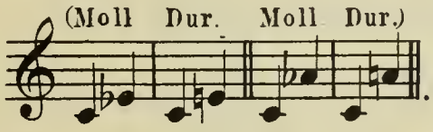
a) The Consonances or Intervals which satisfy the ear are the Unison, Third, Fifth, Sixth and Octave. All other Intervals, as Second, Fourth and Seventh, are Dissonances or Intervals which create a desire for consonance or a resolution. All diminished and augmented ones demand special treatment; as for instance:—



Die Consonanzen sind eingetheilt in vollkommene und unvollkommene. Erstere sind diejenigen, welche nicht verändert werden können (durch ♯, ♭ oder ♮), ohne ihren consonirenden Charakter zu verlieren, und diese sind die Quinte und Octave; daher unterscheidet man sie durch das Beiwort „rein", und da die Quarte eine umgekehrte Quinte ist,

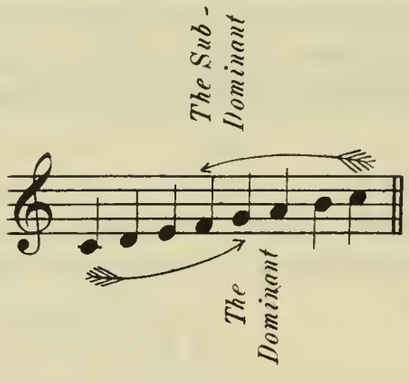


so erhält diese auch die Bezeichnung „rein". Die unvollkommenen Consonanzen können verändert werden, ohne dadurch ihr consonirendes Wesen zu verlieren, und diese sind die kleine und grosse Terz und Sexte

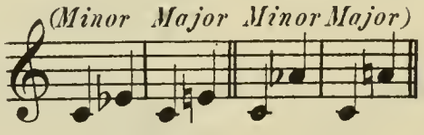


Consonanzen sind in ihren Bewegungen frei, d. h. sie können stufen- oder sprungweise fortschreiten; Dissonanzen dagegen können sich nur stufenweise fortbewegen (auflösen). Wenn die reinen Intervalle um einen kleinen ½Ton kleiner erscheinen, so nennt man sie „falsch".

The Consonances are divided into perfect and imperfect ones. The former cannot be changed by a ♯, ♭ or ♮, without losing their consonant character. These are the Fifth and Octave; for this reason they are distinguished by the adjective "perfect." The Fourth being an inverted Fifth is also called "perfect".



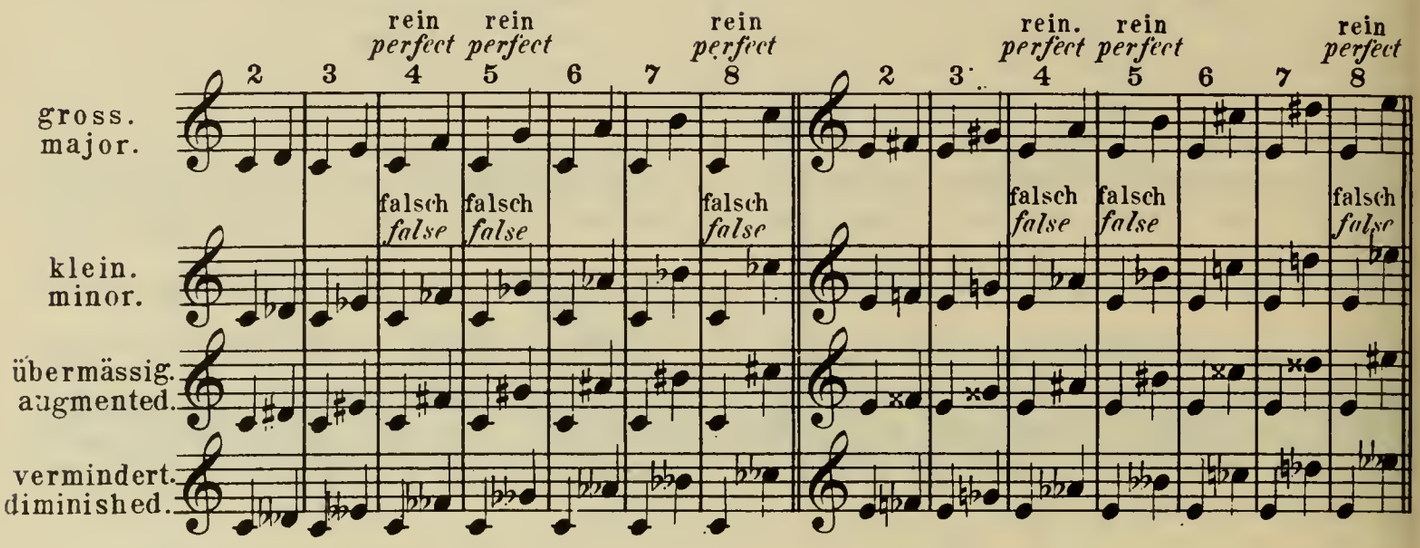
The imperfect Consonances can be altered without losing their consonant quality. These are the small and great Third and Sixth.



The Consonances are free in their movements; That is they can proceed by seconds or by skips. Dissonances can only move by seconds. When the perfect Intervals are rendered a small Semitone smaller, they are called false or imperfect.

Nach folgender Tabelle möge der Schüler noch einige in andern Tonarten aufstellen.

Guided by this list, the pupil may write out the intervals



Siehe 2te Anmerkung. (Seite 288.)

See Observation II. *(Page 288.)*

Von den Akkorden.

§ 1.

Eine Verbindung zweier Töne heisst „Intervall", doch drei oder mehr Töne im Zusammenklange nennt man „Akkord".

§ 2.

Die Akkorde sind terzenweise zusammengesetzt und können umgekehrt oder versetzt werden. Einen Akkord umkehren heisst: seinen untersten Ton zum obersten machen. Die Umkehrungen werden nach ihrer Intervallengrösse, von „Unten nach Oben gemessen", benannt.

§ 3.

Ein Akkord in seiner Terzenbildung heisst „Stammakkord", jeder Stammakkord hat einen festen, bestimmten Sitz auf einer Stufe der Tonleiter.

§ 4.

Auf der I. Stufe der Tonleiter steht der „vollkommene Dreiklang", so genannt, weil er nur aus Consonanzen der Tonart gebildet ist. Seine erste Umkehrung heisst Sexten-Akkord, seine zweite Quart-Sexten-Akkord.

On the Chords.

§ 1.

A combination of two sounds is called an Interval, but three or more sounds in agreement termed a Chord.

§ 2.

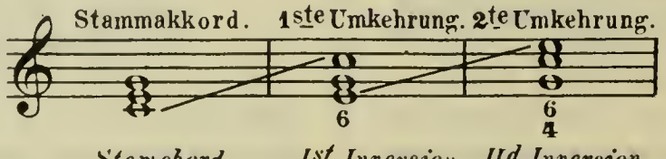
The Chords are formed by thirds put together. They can be inverted or transposed. To invert a Chord, make its lowest tone the highest. The Inversions are named after their Intervals. Intervals are always reckoned from below, upwards.

§ 3.

A Chord formed by adding thirds is called a Stemchord. Every Stemchord has a fixed place or seat on some one degree of the scale.

§ 4.

The first degree of the Scale is the seat of the "perfect Triad", so called, because it is formed entirely of Consonances. Its first Inversion is called the Chord of the Sixth; the second, the Chord of the Sixth and Fourth.



Stemchord. *Ist Inversion.* *IId Inversion.*

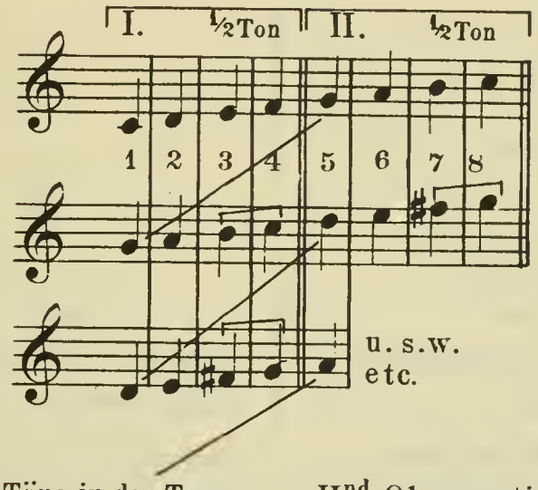
1ste Anmerkung. Der Schüler, welcher von jedem nun folgenden neuen Akkord eine Tabelle entwerfen möchte, um sich ein Gesammtbild derselben zu verschaffen, möge nach folgendem Schema zuerst alle Tonleitern aufschreiben,

Ist Observation. The pupil on learning a Chord should write out the twelve scales in the order of fifths, (called the Fifth-circle.)

wodurch der sogenannte Quintenzirkel zu Tage tritt. Zu diesem Zwecke theile er die Tonleiter in zwei Theile und nehme den zweiten Theil derselben immer wieder zum ersten der nächstfolgenden. Dabei müssen die gleichartigen Stufen untereinander stehen, wodurch die nachherige Akkordbildung wesentlich erleichtert wird, da sich alle dazu nöthigen Intervalle dem Auge classifizirt darbieten.

To do this correctly, he must divide the scale into two parts; and let the second part of each be made the first part of the following. The tones and semitones, and the intervals forming the required chords, will, being symmetrically placed present themselves more clearly to view.

Zum Beispiel:
For instance:



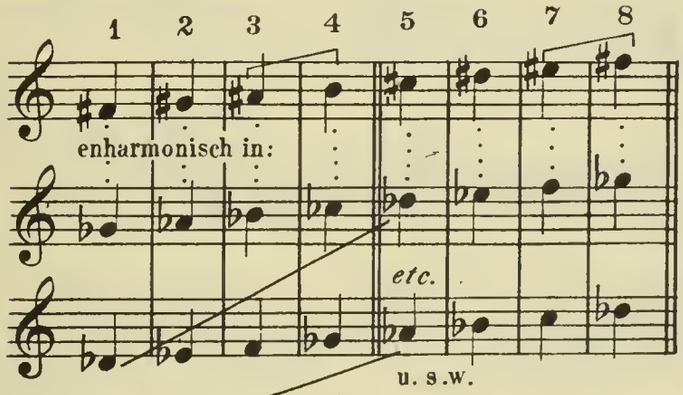
II^{te} Anmerkung. Die halben Töne in der Tonleiter sind immer 3 - 4, 7 - 8. Um aber in der nächsten Leiter dieser Bildung die hier nöthige Stufenordnung herzustellen — denn der ½ Ton liegt dabei 6 - 7, so bekommt die 7te Stufe immer ein ♯ (Siehe S. 65), wodurch dann die Tonleiter richtig gestellt ist.

III^{te} Anmerkung. Bei Fis Dur angelangt, muss dieselbe „enharmonisch“ [a] in Ges verwechselt werden, um weiter gehen zu können, dann gelangt man durch die ♭ Tonarten wieder nach C.

IInd Observation. The Semitones in the Scale are always between 3rd and 4th and 7th and 8th. To avoid having a semitone between 6 and 7 in the next scale the 7th tone always receives a ♯. See Page 65.

IIIrd Observation. At F sharp Major this scale must be enharmonically [a] changed into G flat Major in order to proceed through the flat keys to C.

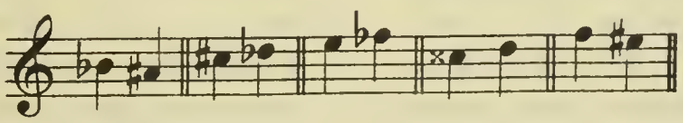
Zum Beispiel:
For instance:



[a] enharmonisch verwechseln heisst: der Note einen andern Platz und Namen geben.

[a] To alter enharmonically is to change the names of the notes, and their places, without altering their keys on the keyboard.

Zum Beispiel:
For instance:



(In den ♭ Tonarten stellt sich das richtige Tonverhältniss durch Hinweglassung eines ♭ an betreffender Stelle ein.)

When writing the scale with flats, the flat should be removed from the seventh note of the scale, each time.

Der Quintenzirkel, in welchem alle folgenden Beispiele zu üben sind, ist:

O
C

1♭ F — G 1♯

2♭ B — D 2♯

3♭ Es — A 3♯

4♭ As — E 4♯

Des 6♯ H
5♭ Fis 5♯
Ges
6♭

Das Schema für die Akkord-Tabelle ist:

Tabelle aller vollkommenen Dreiklänge nebst Umkehrungen.

(Der Kürze halber sind die Moll-Dreiklänge mit inbegriffen.) (Siehe Seite 135.)

The Fifth-circle in which all the following Examples are to be transposed, is:–

O
C

1♭ F — G 1♯

2♭ B♭ — D 2♯

3♭ E♭ — A 3♯

4♭ A♭ — E 4♯

D♭ 6♯ B
5♭ F♯ 5♯
G♭
6♭

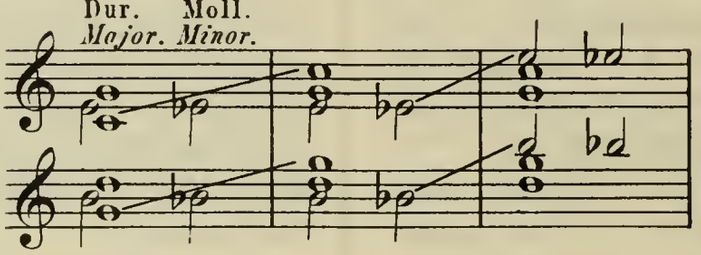
The Scheme for the Chord Table is:

Table of all the perfect Triads with their Inversions.

The Minor Triads are here included to save space. (See page 135.)

Stammakkord. Stem Chord.	I^ste Umkehrung. I^st Inversion.	II^te Umkehrung II^nd Inversion.
*)I	6 III	6 4 V

Dur. Moll.
Major. Minor.

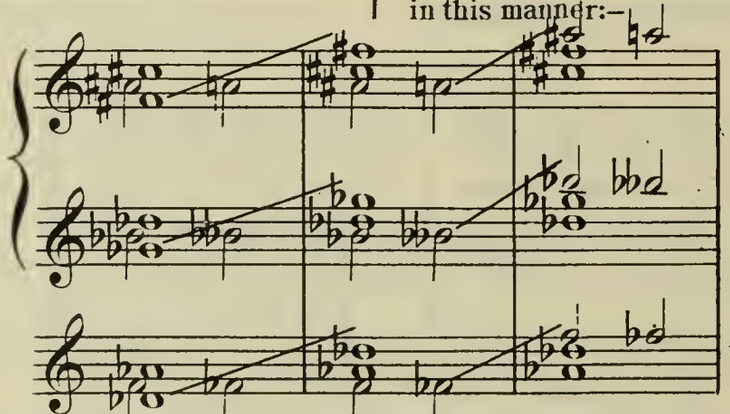


u. s. w.
etc.

*) I, III, V, sind die Stufen der Tonleiter, worauf die Akkorde stehen.
*) I, III, V, are the steps of the Scale upon which the Chords and their inversions stand.

Bei Fis enharmonisch verwechseln in Ges.

At F sharp exchange enharmonically to G flat in this manner:–



u. s. w.
etc.

Nº 1 der Notenbeispiele (Seite 301) giebt den Bass aller Dreiklänge (jeden Dur- nebst seinem Moll-Dreiklang) und geht den Zirkel durch von rechts nach links. Man nehme zu jedem Basston 3 und 5, wie bei *a)*. — Auch rhythmisch zu üben wie bei *b)*. — Auch kann jede Hauptnote eines Akkordes mit einem Hilfston (Wechselnote) verziert werden, wie bei *c)*. —

Nº 1 of the Note-examples (Page 301) gives the Bass of all the Triads (every Major Key together with its relative Minor Key) through the whole Circle from right to left. To every Basstone a 3rd and 5th as in *a)*. This chord-exercise is to be raised rhythmically as in *b)*. Every note of a chord may have an auxiliary sound to enliven it, as in *c)*.

bei *c)* I II III ist die Quinte mit einem ½ Ton verziert.
bei *c)* IV ist eine durchgehende Note (Wechselnote) zwischen 3 und 5.
bei *c)* V ist die 3 und bei VI ist die 1 mit einem ½ Ton verziert.

§ 5.

Die erste Umkehrung des vollkommenen Dreiklanges (§ 2) *e g c* heisst Sexten-Akkord, da die Entfernung des höchsten Tones vom untersten eine 6 ist. Eine stufenweise Reihe von 6-Akkorden kann stattfinden. Beispiel Nº 2 (Seite 301).
Mit einem ½ Ton verziert ist bei *c)* die 6; bei *d)* die 1; bei *e)* die 3; bei *f)* die 3 und 6; bei I und II** durchgehende Noten.

II. *a)* Dreiklang. *b)* Dreiklang mit übermässiger 5. *c)* Sext-Akkord. *d)* Quart-Sext-Akkord. *e)* $\frac{6}{4}$ mit übermässiger 1 als durchgehende Note. (Siehe *b*, II. Nº 2, Seite 302.)

Man vergleiche Seite 150: Akkord-Studien. I^{ste} Gruppe des Taktes C-moll-Dreiklang, II^{te} Gruppe C-dur-Dreiklang und III^{te} Gruppe C-dur-Dreiklang mit übermässiger 5; enharmonische Verwechslung der 3 und übermässigen 5 *e_gis* in *fes_as*, woraus dann der Des-moll-, Des-dur-, Des-dur-Dreiklang mit übermässiger 5 entsteht u. s. f. — Moll, Dur, Dur mit übermässiger 5 in halben Tönen aufsteigend. Abwärts: Dur, Moll, Moll mit übermässiger 5, durch die kleine 1, welche enharmonisch Grundton des folgenden Dur-Akkordes ist.

§ 6.

Bei der zweiten Umkehrung des vollkommenen Dreiklanges ist die Entfernung ebenfalls eine 6, aber um diesen Akkord von der ersten Umkehrung zu unterscheiden, nennt man ihn Quart-Sexten-Akkord ($\frac{6}{4}$). Dieser Akkord kommt in der Praxis meistens so vor, dass er seine Auflösung nach dem vollkommenen Dreiklang auf demselben Basstone findet. S. Beispiel Nº 3 (Seite 304).

§ 7.

Auf dem Leitton oder der VII. Stufe der Tonleiter steht der unvollkommene oder falsche Dreiklang: er ist nur aus Dissonanzen zusammengesetzt und löst sich nur in ein Intervall auf, da sein Basston der Leitton der Tonart ist und

in *c)* I, II, III, the Fifth is enlivened with the Semitone below, F♯.
in *c)* IV, a passing note is placed between the 3rd and 5th
in *c)* V, the 3rd and in VI the unison is varied by inserting a note a Semitone below.

§ 5.

The first Inversion of the perfect Triad (§ 2) *e g c* is called the Chord of the Sixth, because the distance from the lowest Tone to the highest is a Sixth. A series of Chords of the Sixth is often used. Example Nº 2. (Page 301). The 6th is varied with a Semitone in *c)*, the unison in *d)*, the 3rd in *e)*, the 3rd and 6th in *f)*; in I and II** passing notes are used.

II. *a)* Triad. *b)* Triad with augmented 5th, *c)* Chord of the 6th, *d)* Six-Four Chord. *e)* $\frac{6}{4}$ with augmented unison as passing note. (See *b* II. Nº 2, Page 302.)

Compare Page 150, Chord-Studies.
Ist Group of the bar. C Minor Triad; IInd Group, C Major Triad: and IIIrd Group C Major Triad with augmented 5th. Enharmonic Exchange of the 3rd and 5th, E and G sharp for F flat and A flat. Then D flat minor, D flat major, D flat major Triad with augmented 5, appears; and so on. Minor key, Major key with augmented 5, rising by Semitones. Downwards Major key, Minor key, Minor key with augmented 5 through the depressed 1, to an enharmonically changed Tonic to the following Major Chords on B.

§ 6.

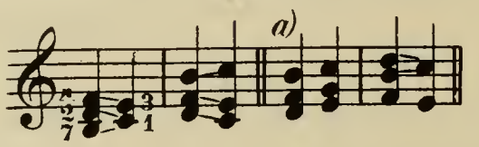
In the second Inversion of the perfect Triad the interval is also a 6th, but to distinguish this chord from the first Inversion, it is called the Chord of the Sixth and Fourth ($\frac{6}{4}$.) This Chord find its resolution in a perfect Triad on the same Bassnote. See Example 3, Nº 3. (Page 304.)

§ 7.

On the leading note or seventh degree of the Scale, stands the imperfect or false Triad. It is composed of only Dissonances and is resolved into a mere Interval. For its Bassnote is the leading note of the Key, and, therefore,

daher in den Grundton gehen muss; die Terz dieses Akkordes ist die 2 der Tonart und kann sich entweder in den Grundton oder in die 3 der Tonart auflösen, und die 5 desselben ist die 4 der Tonart, welche in die 3 fortschreiten muss z. B.:

must go into the Tonic. The Third of this Chord is the 2nd of the Key, and may proceed to the the Tonic or the 3rd of the Key. And the 5th of the Chord is the 4th of the Key, which must be resolved on the 3rd.
For instance:–



a) ist unregelmässig.

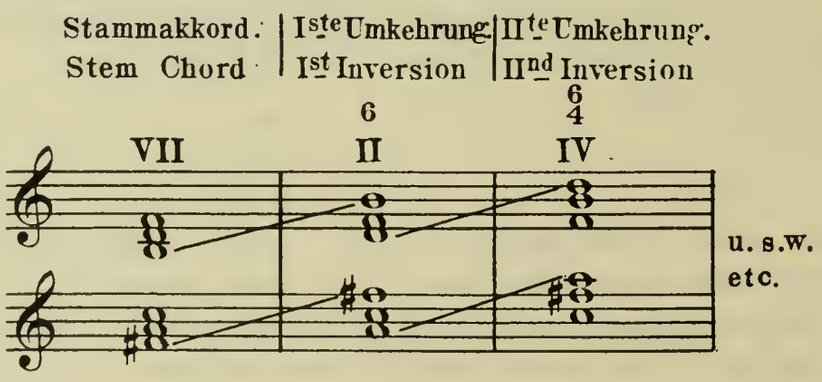
Anmerkung. Es ist wesentlich, zu wissen, auf welcher Stufe der Tonleiter ein Akkord steht, z. B. der vollkommene Dreiklang und seine beiden Umkehrungen haben ihren Sitz: *a)* der Stamm-akkord auf der I. Stufe, *b)* die erste Umkehrung (Sexten-Akkord) auf der III. Stufe und *c)* die zweite Umkehrung Quart-Sexten-Akkord) auf der V. Stufe der Tonleiter, und bestehen aus:
a) Grundton, Terz und Quinte:
1, 3, 5,
b) aus 3, 5, 1 (Oktave des Grundtones)
c) aus 5, 1, 3.
Der falsche Dreiklang und seine beiden Umkehrungen haben ihren Sitz: *a)* der Stamm-akkord auf der VII. Stufe, *b)* die erste Umkehrung (Sexten-Akkord) auf der II. Stufe und *c)* die zweite Umkehrung (Quart-Sexten-Akkord) auf der IV. Stufe der Tonleiter und bestehen:
a) aus 7, 2, 4,
b) aus 2, 4, 7, (Oktave)
c) aus 4, 7, 2, (Oktave).
(Mit jedem neuen Akkord verfahre der Schüler wie in dieser Anmerkung geschehen).
(Siehe Nº 3. Seite 304.)

a) is irregular.

Observation. One should know on which degree of the Scale a Chord stands, or "has its seat." For instance: the perfect Triad and both its Inversions have their place *(a)* the Stem Chord on the 1st *(b)* the first Inversion (Sixth Chord) on the 3rd degree and *(c)* the second Inversion (Six-Four Chord) on the 5th degree. It consists of
(a) Tonic, Third and Fifth:–
1st 3rd 5th.
(b) of 3rd 5th 1st.
(c) of 5th 1st 3rd.
The false Triad and its two Inversions have their seat: *(a)* The Stem Chord on the VIIth degree; *(b)* the first Inversion (Sixth Chord) on the IInd degree; and *(c)* the second Inversion (Six-Four Chord) on the Vth degree. It consists of
(a) of 7th 2nd 4th.
(b) of 2nd 4th 7th (Octave).
(c) of 4th 7th 2nd (Octave).
Every new Chord must be understood in this manner.
(See Nº 3, page 304.)

Tabelle aller unvollkommenen oder falschen Dreiklänge nebst Umkehrungen.

Table of the imperfect, or false Triads, with their Inversions.



§ 8.

Wenn man nun dem falschen Dreiklang unterwärts eine 3 hinzufügt, so erhält man einen Vierklang, welcher, da die hinzugefügte Note die Dominante[a] der Tonart ist, „Dominanten-Akkord" heisst.

[a] Einige Nebenbenennungen für Töne der Tonleiter sind:
für Grundton oder Prime: Tonica.
für die Terz der Tonart: Mediante (Mittelton zwischen 1 und 5).
für die Quinte der Tonart Dominante (herrschender Ton).

[In der alten Kirche symbolisirte man den vollkommenen Dreiklang wie:
Gott Vater ..... Tonica.
Gott Sohn ..... Mediante.
Gott heiliger Geist ... Dominante.]

§ 8.

When a note the interval of a third is added beneath this false Triad, a Chord of four tones is formed; which, (as the added note is the Dominant of the Key,) is called the "Dominant Chord."

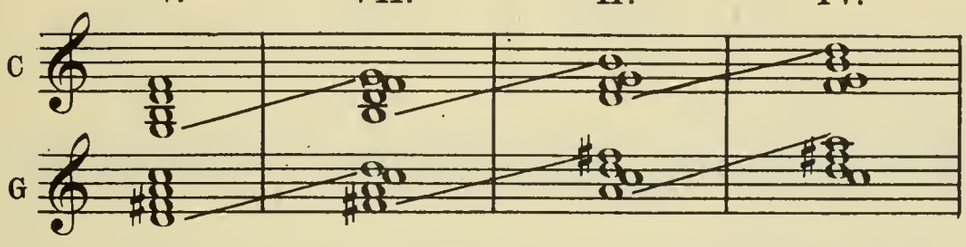
The terms sometimes used for the common Chord are as follows:–
For the principal tone or Prime: Tonic.
For the Third of the Key: Mediant: (middle-tone between the 1st and 5th).
For the Fifth of the Key Dominant: (predominant tone).

[The Old Church symbolized the perfect Triad as:
God, Father ..... Tonic,
God, Son ..... Mediant,
God, Holy Ghost .... Dominant.]

Tabelle aller Dominant Akkorde nebst ihren Umkehrungen.

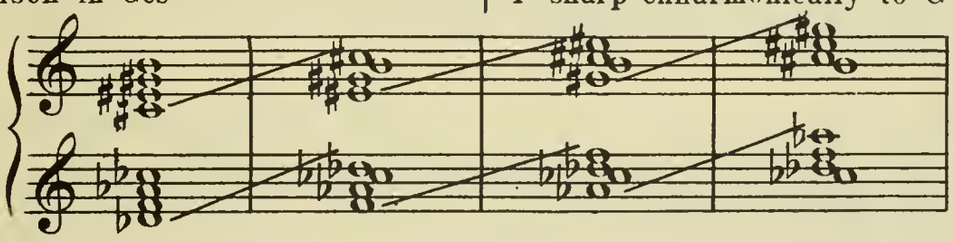
Table of the Dominant Chords, including their Inversions.

Stammakkord. Stem Chord.	Iste Umkehrung. Ist Inversion. $\frac{6}{5}$ Quint-Sext-Akk. $\frac{6}{5}$ Chord.	IIte Umkehrung. IInd Inversion. $\frac{4}{3}$ Terz-Quart-Akk. $\frac{4}{3}$ Chord.	IIIte Umkehrung. IIIrd Inversion. 2 Sekunden Akk. Chord of the 2nd.
V.	VII.	II.	IV.



(Siehe Nº 4. Seite 306.) u. s. w. etc. (See Nº 4. Page 306.)

Fis enharmonisch in Ges | F sharp enharmonically to G flat.



Das Notenbeispiel Nº 4 (Seite 306) giebt den Bass zu einer Folge von Dominant-Akkorden, welche den Quintenzirkel nach links durchlaufen. Zu jedem Basston nehme man die 3, 5 und 7.

Der Bass des Dominant-Akkordes ist die 5, seine 3 ist die 7, seine 5 die 2 und seine 7 die 4 der Tonart.

Der Bass der ersten Umkehrung des $\frac{6}{5}$ Akkordes ist die 7, u. s. w.

The Notes in the Example Nº 4. (Page 306) form the Bass of a succession of Dominant Chords, which pass round the Fifth-circle toward the left. To every Bassnote add the 3rd, 5th and 7th.

The Bass of the Dominant Chord is the 5th, its 3rd is the 7th, its 5th is the 2nd, and its 7th is the 4th of the Scale.

The Bass of the first Inversion ($\frac{6}{5}$ Chord), is the 7th, and so on.

Anmerkung. In Beispiel Nº 4, VI, ist der Dominant-Akkord in seinen verschiedenen Lagen, nebst regelmässigen Auflösungen zu üben.
Als Oberstimme ist
bei *a)* der Leitton,
bei *b)* die Quinte, (und der Leitton als Bass,)
bei *c)* die Quarte der Tonart.

Observation. In Nº 4, VI, see the Dominant Chord in different positions.
The treble at
(a) is the leading-note, at
(b) the fifth (and the leading-note in the Bass,) at
(c) the fourth of the Scale.

§ 9.

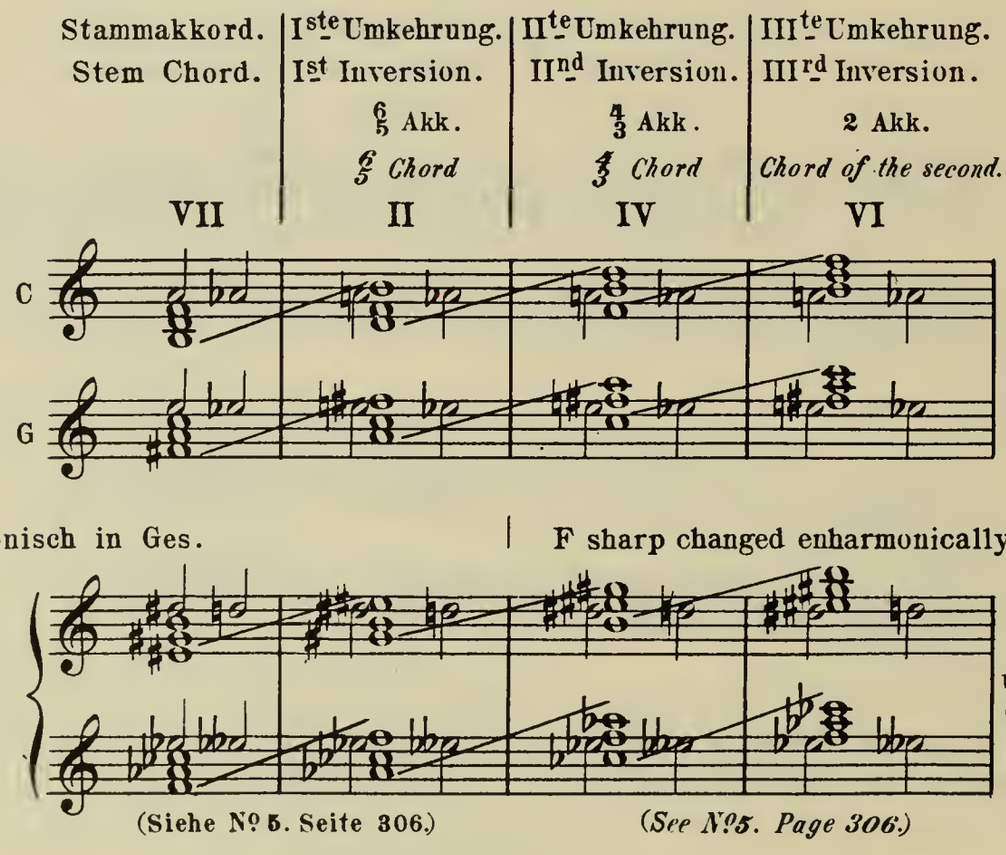
Wenn dem falschen Dreiklang oberwärts eine 3 hinzugefügt wird, so erhalt man ebenfalls einen Vierklang, welcher „kleiner und verminderter Septimen-Akkord" genannt ist, denn die hinzugefügte 3 ist die grosse und kleine 6 der Tonart.

§ 9.

When, to the false Triad, a major third is added above, a chord of four sounds is formed, which is termed Chord of the minor seventh. If the added third is minor, the chord is that of the "diminished seventh."

Tabelle aller kleinen und verminderten Septimen-Akkorde nebst Umkehrungen.

Table of the Minor and Diminished-Seventh Chords, with their Inversions.



Fis enharmonisch in Ges.

F sharp changed enharmonically to G flat.

(Siehe Nº 5. Seite 306.)

(*See Nº 5. Page 306.*)

Anmerkung. Der verminderte Septimen-Akkord kann in stufenweiser Folge vorkommen, d. h. steigen und fallen — jedes Intervall des Akkordes — um einen ½ Ton.
Siehe Beispiel Nº 5. (Seite 308).

Observation. The diminished Seventh Chord can rise and fall chromatically; that is move upward or downward by semitones.
See Example Nº 5. Page 308.

Der Bass ist die 7, seine 3 die 2, seine 5 die 4 und seine 7 die 6 der Tonart.
Der Bass der ersten Umkehrung ist die 2, seine 3 die 4, u. s. w.
(Siehe Seite 142, Arpeggien).

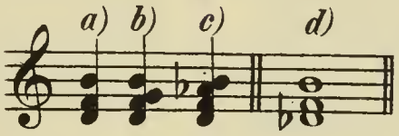
The Bass is the 7th, its 3rd is the 2nd, its 5th is the 4th, and its 7th is the 6th of the Key.
The Bass of the first Inversion is the 2nd, its 3rd the 4th, etc.
(See Page 142, Arpeggios).

§ 10.

a) Der Basston der ersten Umkehrung des falschen Dreiklanges,
b) der zweiten Umkehrung des Dominant-Akkordes und
c) der ersten Umkehrung des verminderten Septimen-Akkordes

§ 10.

a) The Bassnote of the first Inversion of the false Triad, of
b) the second Inversion of the Dominant Chord, and of
c) the first Inversion of the diminished-Seventh Chord.



wird in der Praxis, anstatt ihn wie gewöhnlich in die 1 oder 3 gehen zu lassen, vorher in die kleine 2 verwandelt, wodurch man einen neuen Akkord erhält, der aber nicht Stammakkord ist, also auch nicht umgekehrt werden kann, weil er nicht terzenweise gebildet ist (§ 2) und übermässiger 6-Akkord genannt wird. (*Des - h* eine übermässige 6).

if depressed one semitone, becomes the minor second of the scale of the key, and furnishes a new Chord. *d)*. Not being formed by thirds, it is not a stem-Chord and therefore cannot be inverted. (See § 2). It is called the Chord of the augmented Sixth. *D*, being depressed, makes *B* an augmented Sixth.

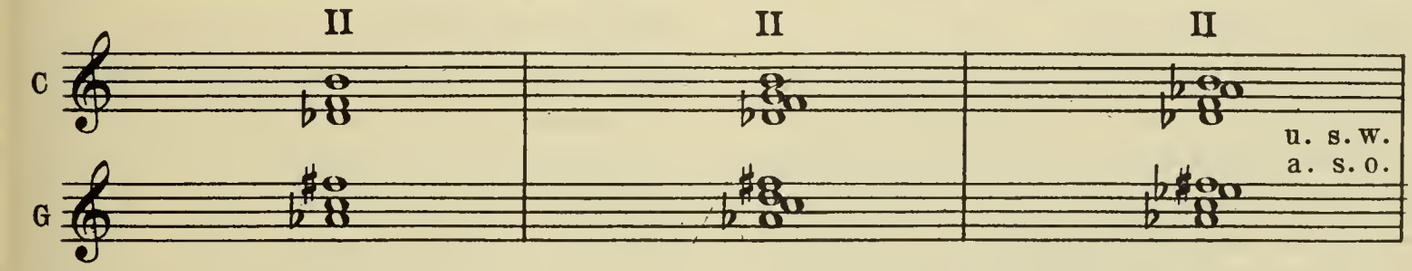
Tabelle der drei übermässigen Sexten-Akkorde abgeleitet:

Table of the three augmented-Sixth Chords diverted.

a) Von der ersten Umkehrung des falschen Dreiklanges.
The first Inversion of the false Triad.
(= Italian Sixth.)

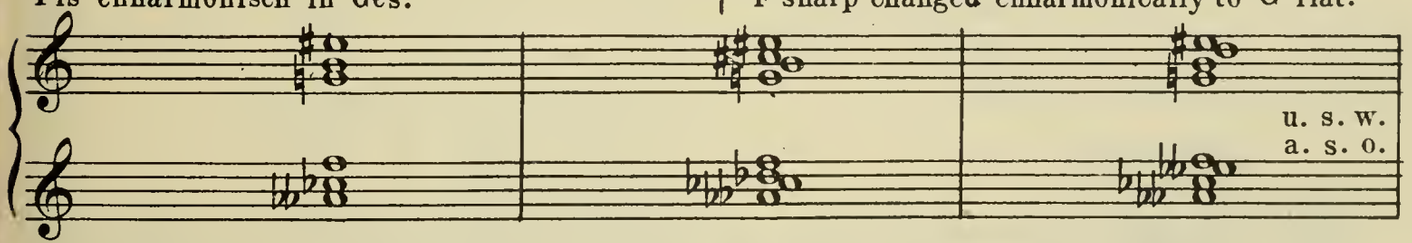
b) Von der zweiten Umkehrung des Dominant-Akkordes.
The second Inversion of the Dominant Chord.
(= French Sixth.)

c) Von der ersten Umkehrung des verminderten 7-Akkordes.
The first Inv. of the Chord of the diminished Seventh and Third.
(= German Sixth.)



Fis enharmonisch in Ges.

F sharp changed enharmonically to G flat.



Siehe Beispiel Nº 6. (Seite 310).

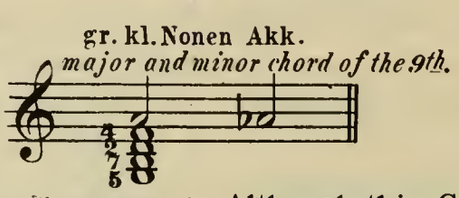
See Example Nº 6. (Page 310).

§ 11

Wenn dem falschen Dreiklang oben und unten eine 3 hinzugegeben wird, so erhält man einen Fünfklang, welcher Nonenakkord genannt ist, da die höchste Note von der tiefsten die Entfernung einer 9 hat. Der Bass dieses Akkordes ist die 5, seine 3 die 7, seine 5 die 2, seine 7 die 4 und seine 9 die 6 der Tonart, zu welcher er gehört, z. B.

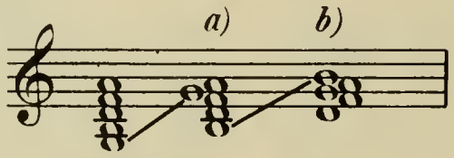
§ 11

When to the false Triad a third is added below and above also, a Chord of five tones is formed. As the Interval from the lowest to the highest tone is a ninth, the Chord is termed the Chord of the Ninth. The Bass of this Chord is the 5th, its 3rd is the 7, its 5th the 2nd, its 7th the 4th and its 9th the 6th of the Key, to which it belongs.
For instance:–



Obgleich der 9-Akkord aus Terzen zusammengesetzt ist, so kann er doch nicht umgekehrt werden, da er die Grenze einer Octave überschreitet, denn einen Akkord umkehren, heisst: seinen tiefsten Ton zum höchsten machen (§ 2), was hier nicht stattfinden kann, z. B.

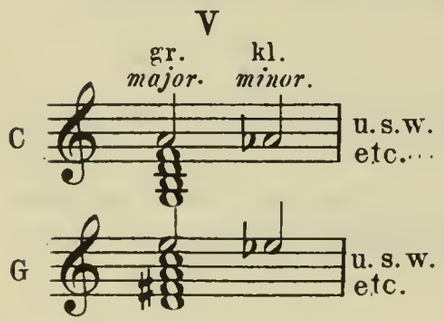
Although this Chord is composed of Thirds, it should not be inverted; for it exceeds the limits of an Octave. To invert a Chord is to make its lowest tone the highest (§ 2).



Bei *a)* liegen zwei Secunden neben einander _*f g a*_ und bei *b)* sogar drei *f g a h*_, wodurch jeder Wohlklang aufgehoben ist.

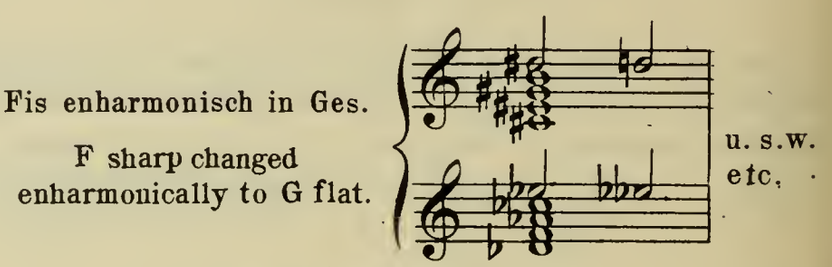
At *a)* two Seconds occur together *f*, *g* and *a*_) and at *b)* three _(*f g a* and *b)* which are too discordant for art.

Tabelle aller Nonen-Akkorde.



Siehe Nº 7, (Seite 310.)

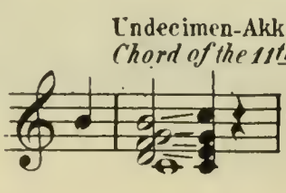
Table of the Chords of the Ninth.



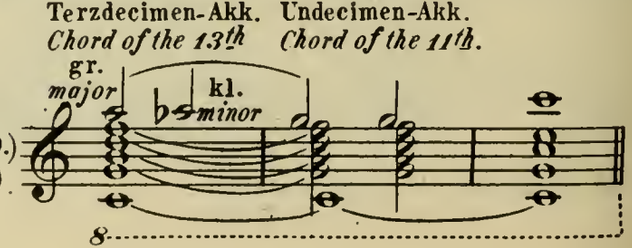
See Nº 7, (Page 310.)

Anmerkung. Noch zwei Akkorde giebt es, deren Construction wir hier übergehen können, nämlich der Undecimen-Akkord, welcher eigentlich ein Dominant-Akkord ist, mit dem Grundton der Tonart als Bass, und der grosse und kleine Terzdecimen-Akkord, der ein Nonen-Akkord ist, ebenfalls mit dem Grundton der Tonart als Bass. Beide Akkorde kommen in der Praxis häufig vor, z. B. bei Mozart.

Observation. There are two other Chords the formation of which need not be shewn; viz:– The Chord of the Eleventh and that of the Thirteenth. The former is a Chord of the dominanant seventh, and the latter a Chord of the ninth; but both have the tonic of the key for bassnote. These Chords are used by Mozart and other good composers.



Siehe auch Nº 7 a (Seite 310.)
See also Nº 7, a (Page 310.)



Alle Akkorde, welche bis jetzt vorkamen, heissen Haupt-Akkorde, nämlich:

1) Der vollkommene Dreiklang (Dur und Moll) auf der I. Stufe der Tonleiter,

2) der falsche Dreiklang auf der VII. Stufe der Tonleiter,

3) der Dominant-Akkord auf der V. Stufe der Tonleiter,

4) der kleine und verminderte Septimen-Akkord auf der VII. Stufe der Tonleiter,

5) der grosse und kleine Nonen-Akkord auf der V. Stufe der Tonleiter,

6) der Undecimen- und grosse und kleine Terzdecimen-Akkord auf der I. Stufe der Tonleiter.

Die drei übermässigen Sexten-Akkorde, welche auf der kleinen Secunde der Tonart stehen, sind abgeleitete Akkorde. Aber es giebt noch eine Gattung von Septimen-Akkorden, welche häufig vorkommen und „Nebenseptimen-Akkorde" heissen. Wenn man nämlich der I., II., III., IV. und VI. Stufe eine 3, 5 und 7 beifügt, so wie die Intervalle in der Tonleiter vorkommen, also ohne fremdes Versetzungszeichen, so erhält man Vierklänge, welche weder als Dominant- noch als kleine oder verminderte 7-Akkorde betrachtet werden können. Man findet sie bei den besten Meistern und zwar meistens um zu „moduliren" [a] ohne die Haupttonart verlassen zu müssen. (Siehe Nº 8, Seite 310) Sie werden „Nebenseptimen-Akkorde" genannt, im Gensatze zu den Hauptakkorden, von welchen es nur zwei giebt, nämlich der Dominant-Akkord auf der V. Stufe und der kleine und verminderte 7-Akkord auf der VII. Stufe. Die Nebenseptimen-Akkorde sind aus Terzen gebildet und können daher auch umgekehrt werden, z. B.

The Chords which we have considered are called Chief-chords, viz:-

1) The perfect Triad (Major and Minor) on the first Degree of the Scale.

2) The false Triad on the VIIth Degree of the Scale.

3) The Dominant Chord on the Vth Degree of the Scale.

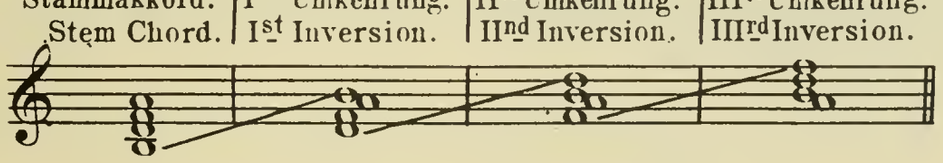
4) The Minor-Seventh and diminished-Seventh Chord on the VIIth Degree.

5) The Major and Minor Chords of the Ninth, on the Vth Degree.

6) The Chord of the Eleventh, the Minor Thirteenth and Major Thirteenth on the Tonic.

The three augmented-Sixth Chords which stand on the Minor Second of the Scale, are altered Chords.

There are other altered Chords, formed by placing a third, fifth and seventh above the 1st, 2nd, 3rd, 4th or 6th Degrees of the Major Scale without using accidentals. They are not dominant Chords, nor Chords of the diminished-Seventh. The thirds are sometimes Minor, instead of Major; and the Sevenths are sometimes Major instead of Minor. They are used by the best Masters; because they allow modulation [a] (in the sense of progression) with Seventh-Chords, without change of key. (See Nº 8, Page 310.) They are called altered Seventh Chords, to distinguished them from Dominant Chords, of which there are only two, viz:- The Dominant Chord on the Vth Degree and the Diminished-Seventh Chord on the VIIth Degree. The altered Seventh Chords being formed of Thirds admit of inversion. For instance:-



[a] Modulation s.v. als Akkordwechsel; sie zerfällt in zwei Haupttonarten: 1) leitereigene, in welcher nur Akkorde derselben Tonart vorkommen, Siehe Nº 8 [a], Seite 310. 2) leiterfremde, in welcher ein der bisherigen Tonart fremder Akkord erklingt, der dann in eine andere Tonart führt (Ausweichung) S. Nº 8, b. c. (S. 310).

(a) To "Modulate" is to change the Chords. But "Modulation" generally means to change the key. Hence we have to consider 1) the movement of the Chords (usually called "progression") when they do not leave the key; [See Nº 8 [a] Page 310;] and 2) the transition from one key to another by means of ingeniously devised

Über die Cadenz.

Das Wort „Cadenz“ oder Tonschluss bedeutet hier eine gewisse Folge von Akkorden, mittelst welcher entweder ein ganzes Tonstück vollständig abgeschlossen, oder doch eine Periode von der andern getrennt wird. Diese Cadenzen gewähren einer Composition mehr oder weniger fühlbare Ruhepunkte, indem sie kleinere oder grössere Abschnitte von einander trennen (also mit der Interpunktion in der Wortschrift zu vergleichen sind).

Sämmtliche Cadenzen sind:

1) Die Halbcadenz; hier geht der Bass von der Quarte der Tonart zum Grundton.

2) Die ganze oder vollkommene Cadenz; hierbei geht der Bass von der Quinte der Tonart zum Grundton.

3) Die zusammengesetzte, vollkommene Cadenz; der Bass hat hier von der Quarte in die Quinte und dann in den Grundton der Tonart zu gehen.

4) Die Trugcadenz; hier geht der Bass des Dominant-Akkordes in die 6 der Tonart. Dies ist jedoch nicht die einzige Behandlungsart des Akkordes; er kann auch, ohne Auflösung, gleich in einen andern unvollkommenen Hauptakkord seiner oder einer fremden Tonart schreiten. Siehe Nº 9. (Seite 310).

Die Cadenz Nº 10 (Seite 311), Dur und Moll, welche in alle Tonarten zu übertragen ist, möge der Schüler als eine Anleitung zum Präludiren betrachten; denn er wird sich hierdurch nach und nach angeregt fühlen, noch andere Akkorde — gebrochene, verzierte, wie in Nº 1 und 2 — Seite 301, oder auch Tonleiterpassagen hinzu zu nehmen, wodurch er an musikalischer Selbstständigkeit nur gewinnen kann.

plans, which avoid harshness and abruptness, create illusion and by agreeable and surprising changes of Scale lend a special charm to Music. See Nº 8, b, c, Page 310.

On the Cadence.

The Word Cadence here means a certain succession of Chords which satisfactorily terminate portions of a Theme, or the complete whole. By their aid melodies are divided and concluded; as are verbal sentences, by marks of punctuation.

The usual Cadences are:–

1) The Halfcadence. Here the Bass proceeds from the Fourth of the Key to the Tonic.

2) The whole or perfect Cadence. Here the Bass goes from the Fifth of the Key to the Tonic.

3) The compounded perfect Cadence; when the Bass moved from the Fourth to the Fifth, and then to the Tonic of the Key.

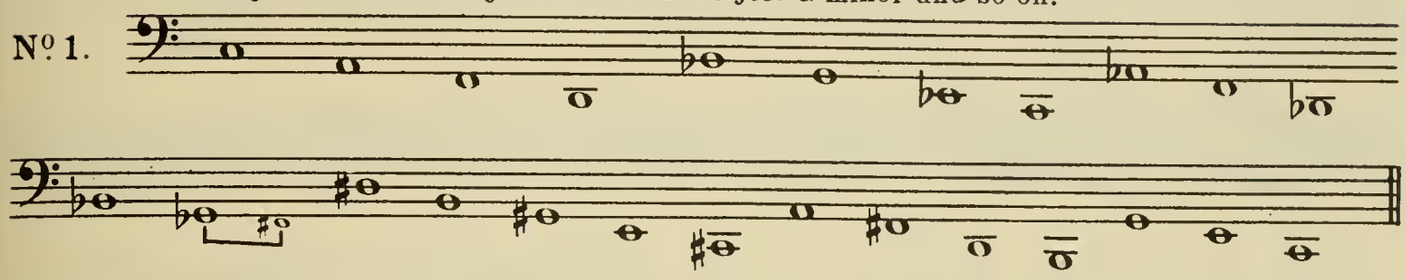
4) The interrupted Cadence; in which the Bass of the Dominant Chord goes to the 6th of the Key. This is not the only other method of treating the Chord; for it can without resolution proceed to other imperfect Chords of its own Key, or of another one. See Nº 9, (Page 310).

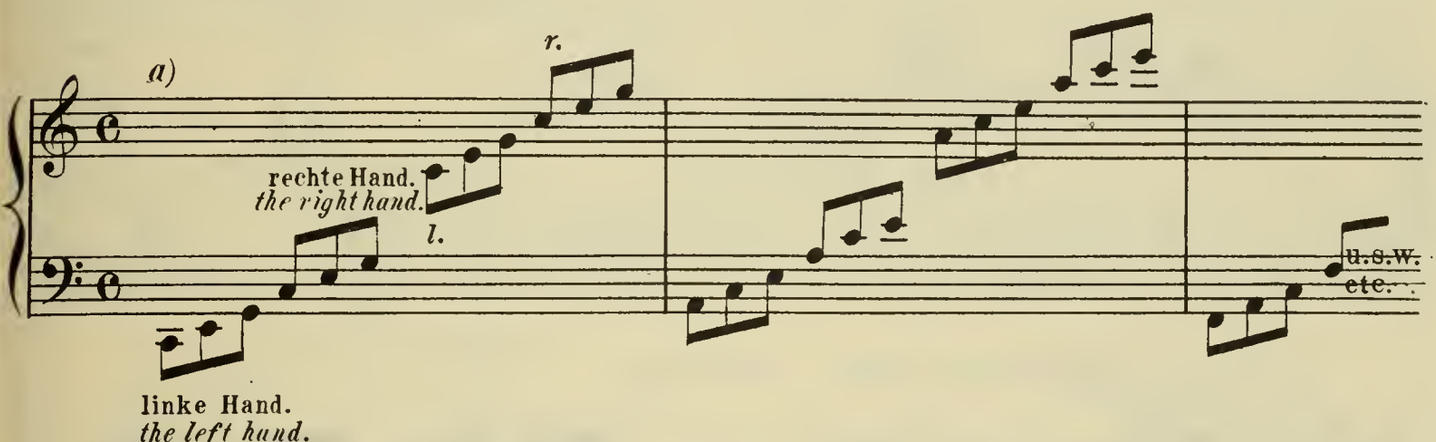
The Cadence Nº 10, (Page 311), in Major and Minor Keys, is to be transposed into all the Keys. The Pupil should value these directions for Preluding. By practice he will be gradually induced to form new Chords, broken ones, adorned ones, etc., as in 1 and 2, Page 301, and scale passages, and thus to acquire a certain musical independency.

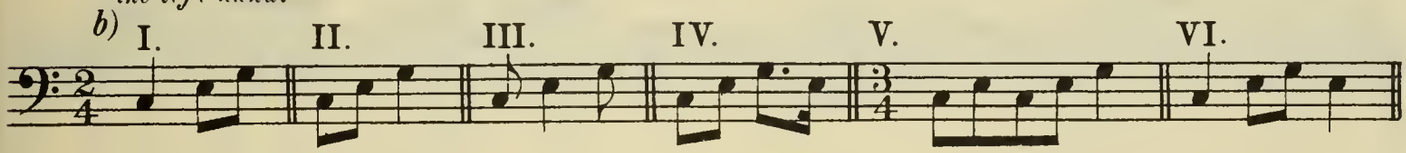
Vollkommener Dreiklang. | Perfect Triads.

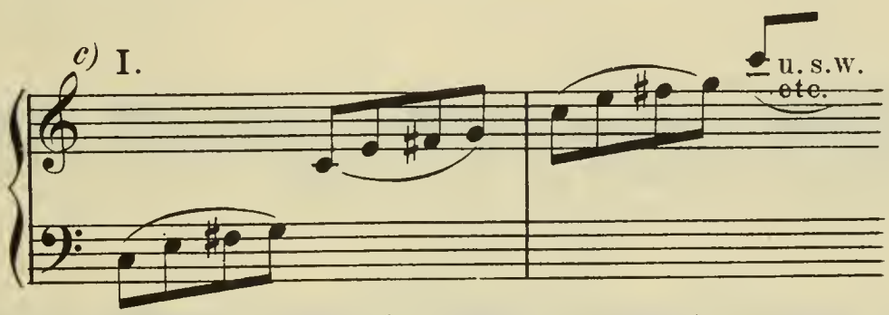
C dur. A moll. F dur. D moll. B dur. G moll. u. s. w.
C major. A minor. F major. D minor. B♭ major. G minor and so on.

No 1.

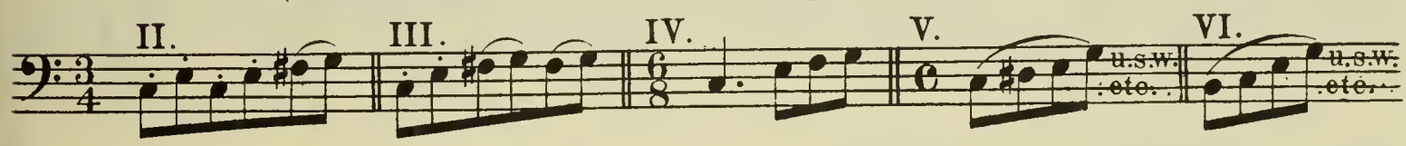






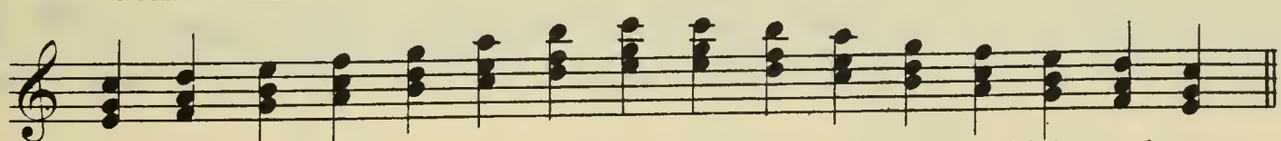


(Siehe II. No 3. Seite 305.) *(See II. No 3. page 305.)*



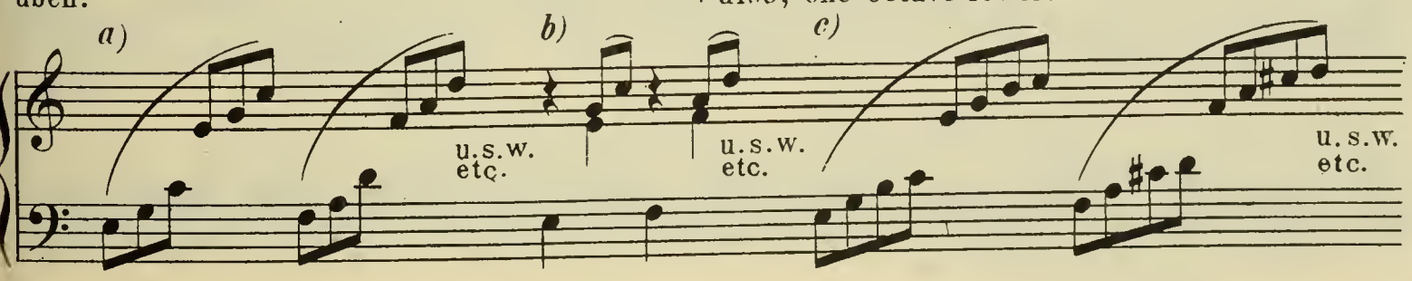
Sexten-Akkord. | Chords of the Sixth.

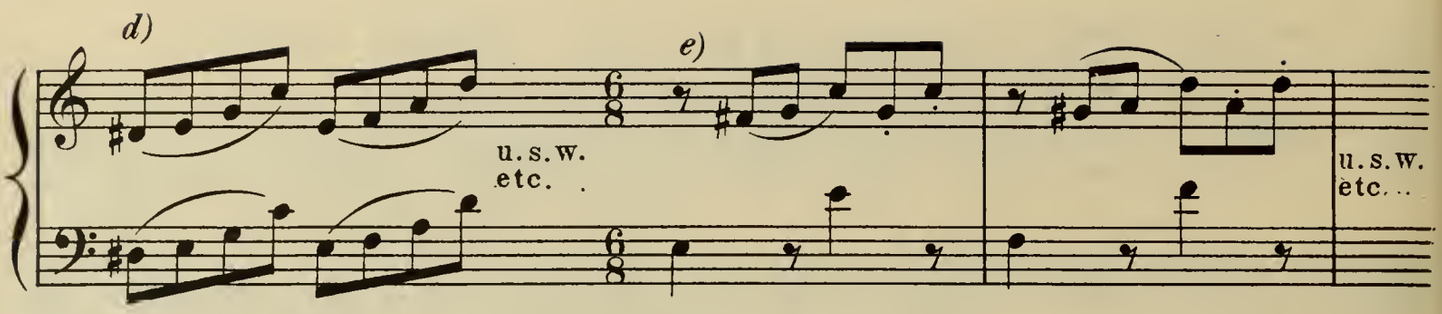
No 2.



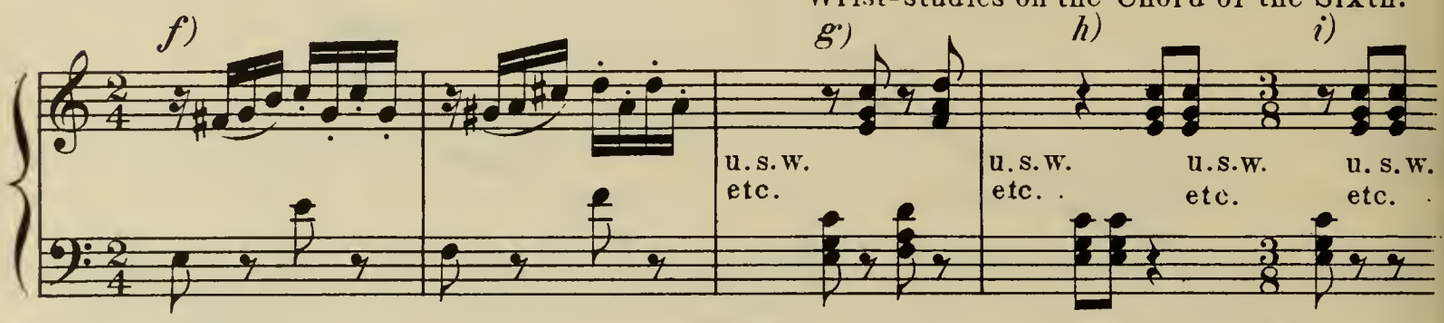
Für beide Hände; überhaupt ist jedes Beispiel, welches auf einem System steht, zweihändig zu üben.

In general, every Example, which stands on a single stave, is to be practised with the left hand also, one octave lower.

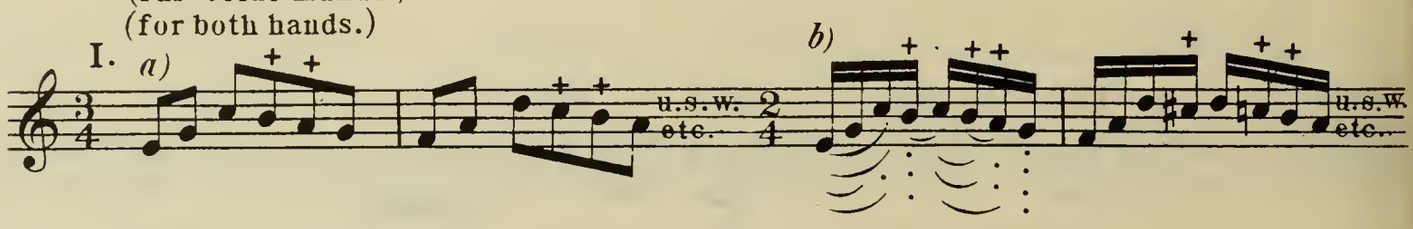


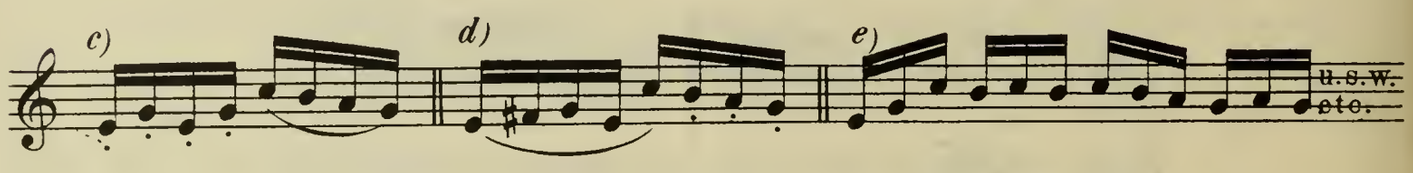


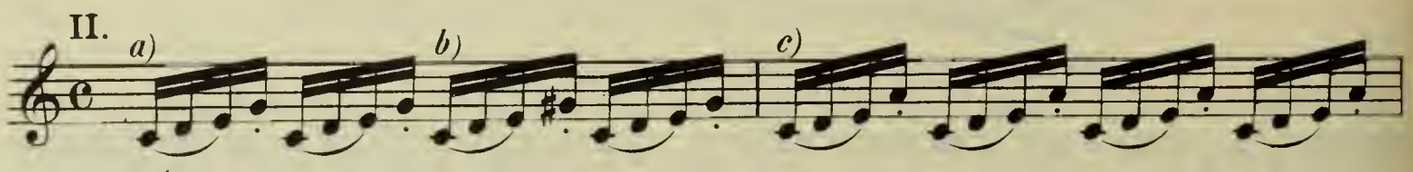
Handgelenkstudien mit dem 6-Akkord.
Wrist-studies on the Chord of the Sixth.



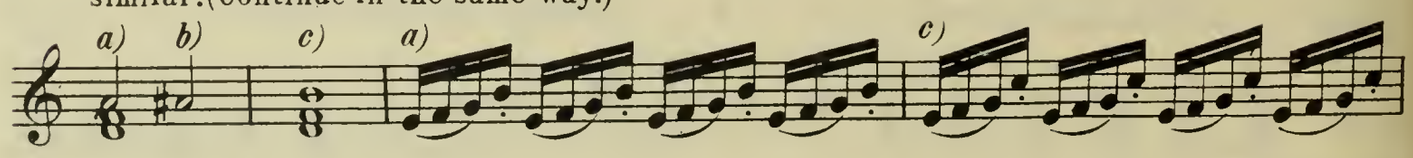
(für beide Hände.)
(for both hands.)

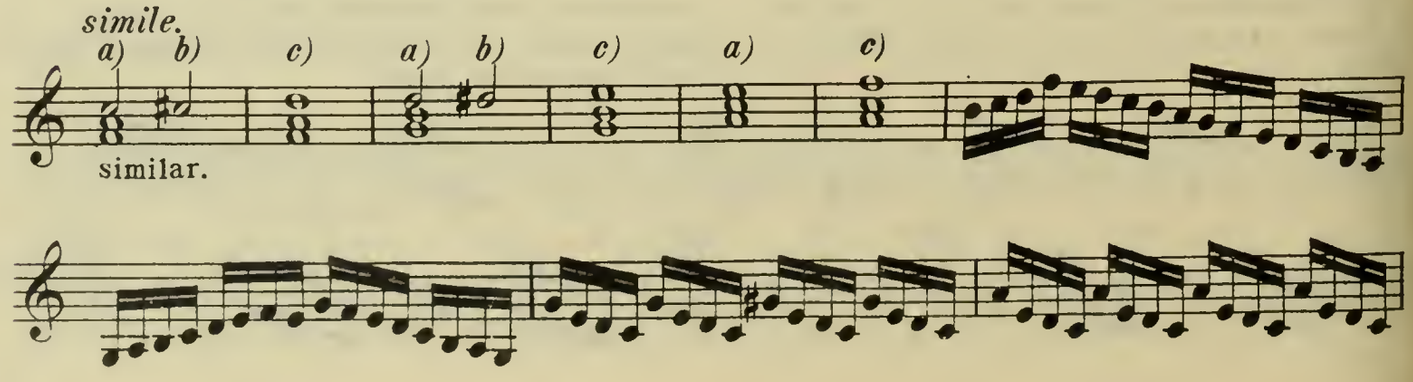






simile. (auf ähnliche Art, wie vorher, fortzufahren.)
similar. (continue in the same way.)





simile.
similar.

a b c a c a b c a b c a

a) d) e) a) d) a) d) e) a) d) a) d) e) a) d)

simile.
similar.

III. Dominanten-Akkorde nebst Umkehrungen. | Dominant-chords inverted.

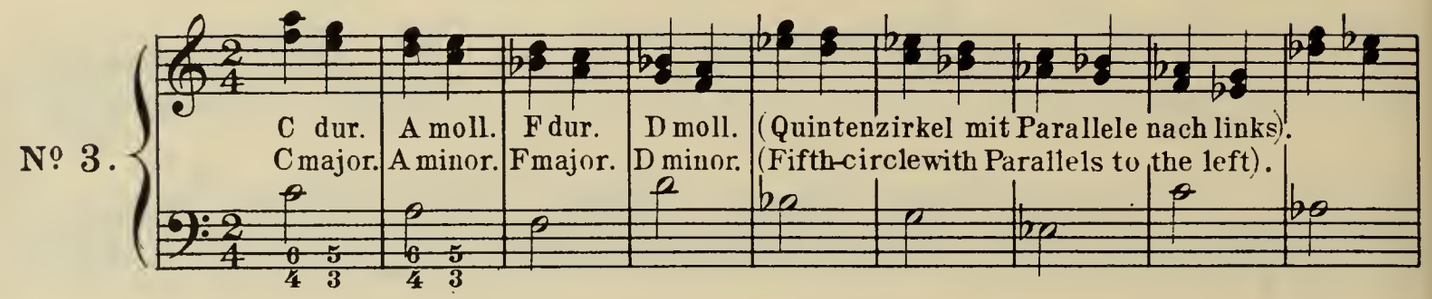
C dur.
C major.

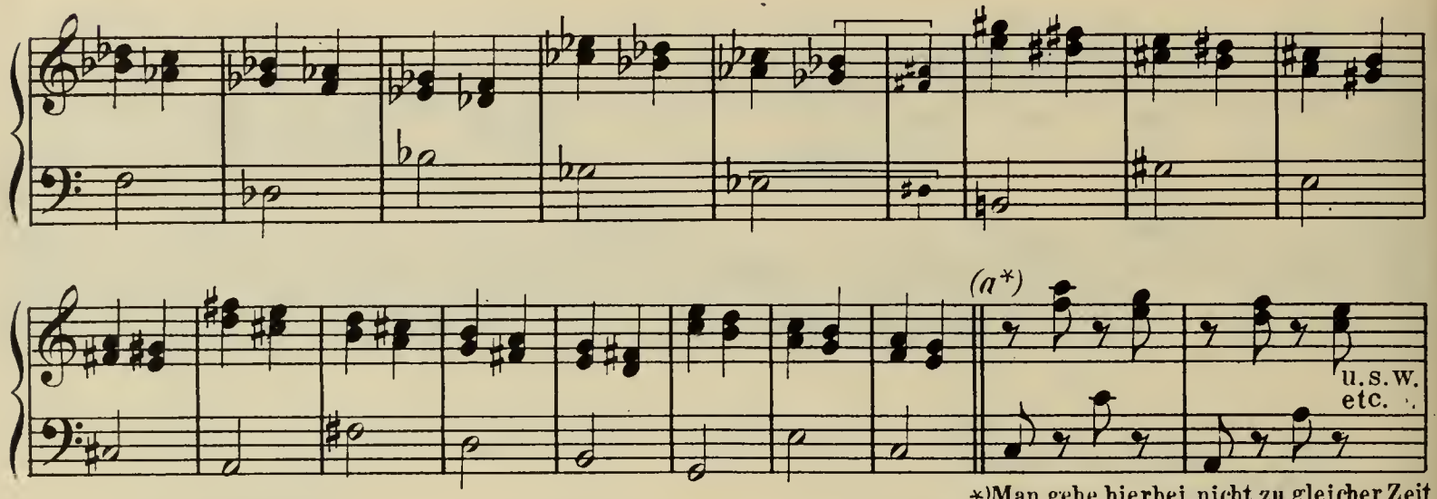
Terz. *Third.* Leitton. *Leading note.* Grundton. *Tonic.* Quarte. *Fourth.*

G dur.
G major.

im Quintenzirkel weiter.
thro'out the fifth-circle, thus:

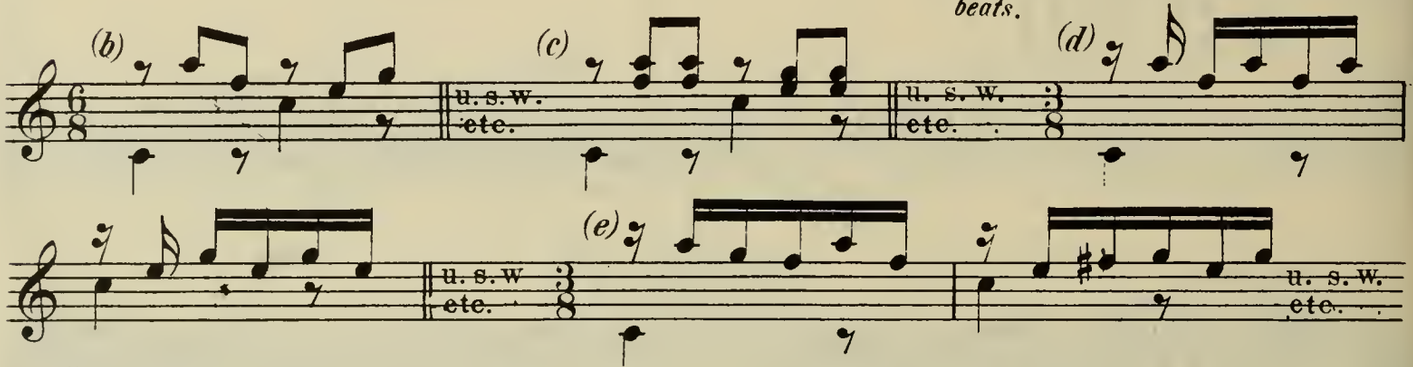
Quart - Sexten - Akkord. | The six-four chord.

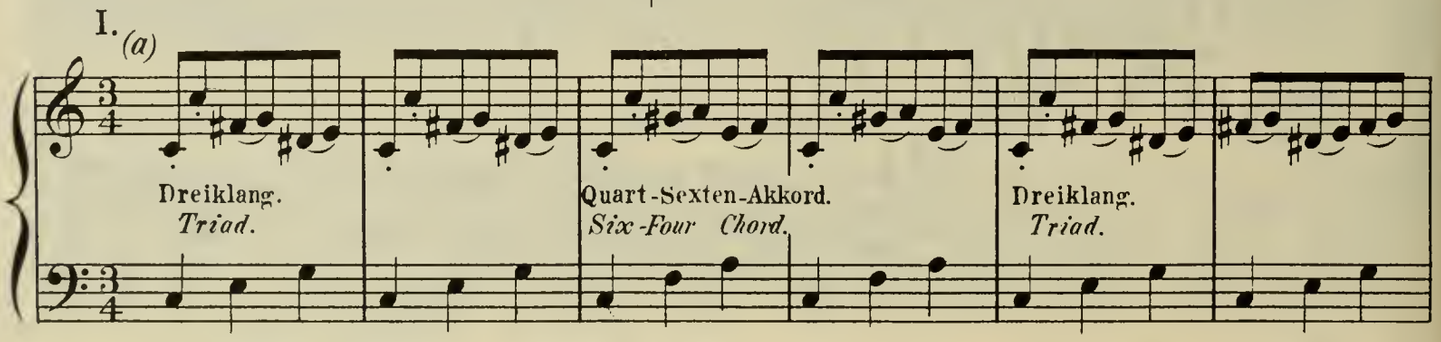


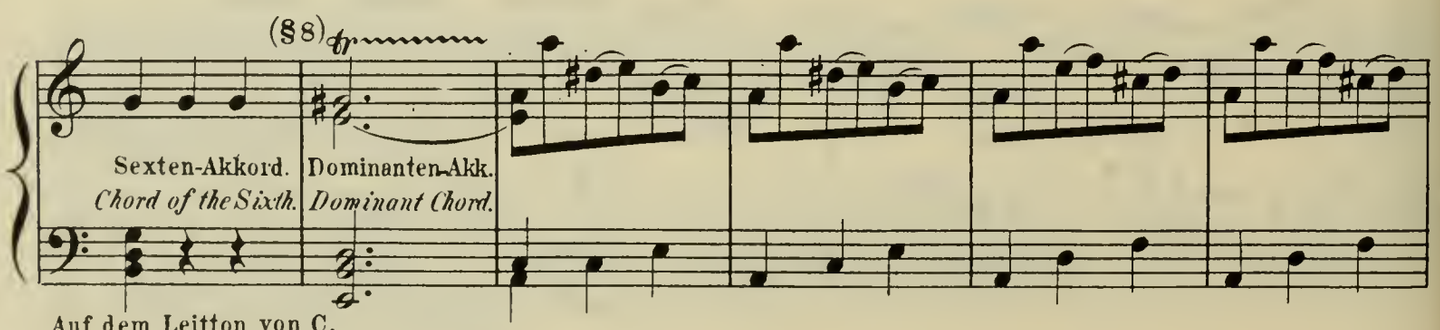


*) Man gehe hierbei nicht zu gleicher Zeit mit allen Stimmen in die Höhe! S. Takt 1-3 im Basse und Takt 3-5 in der Oberstimme.

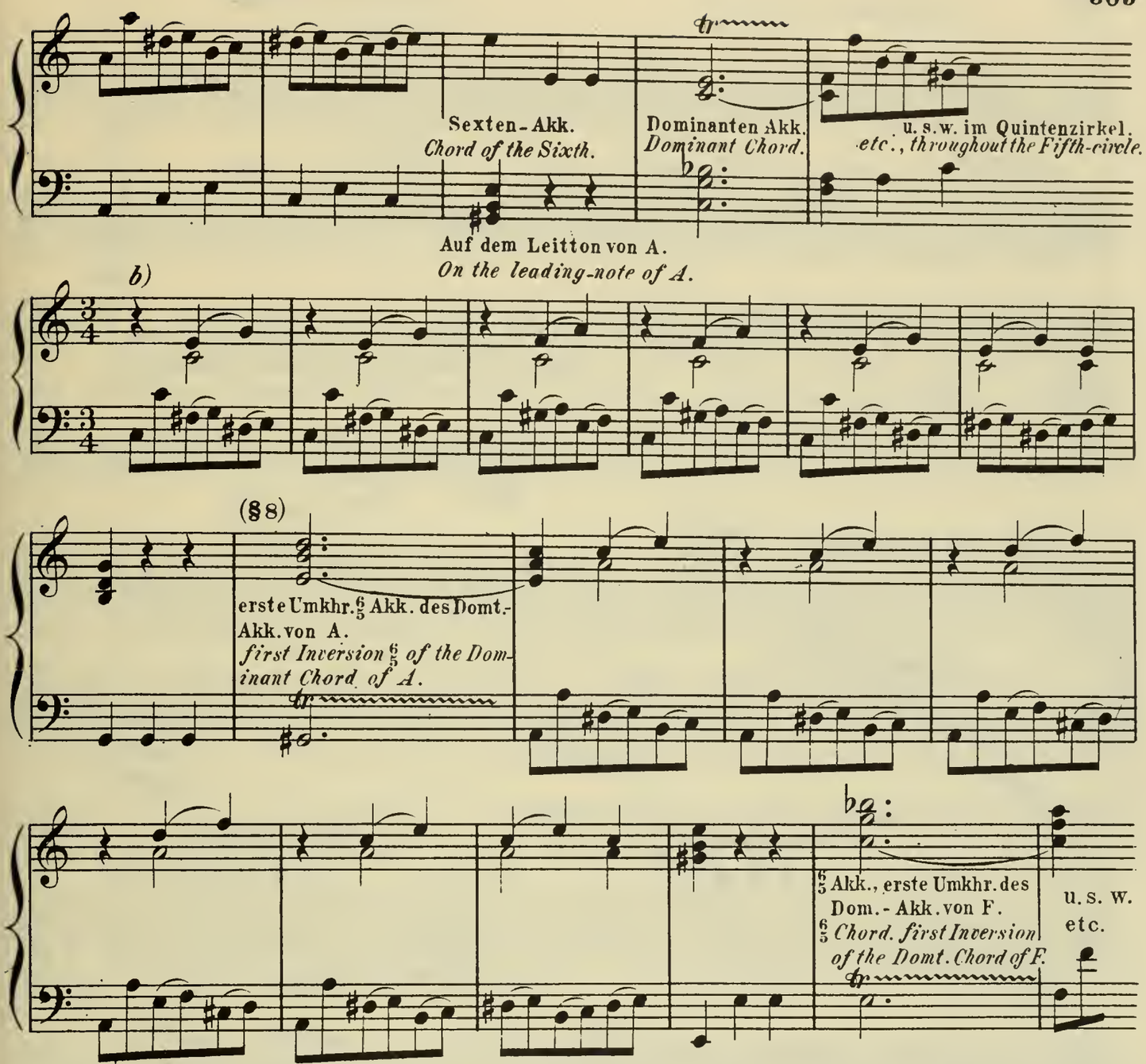
*) *The Right and Left hand are not played together. The bass is played on the 1st and 3rd and the treble on the 2nd and 4th beats.*



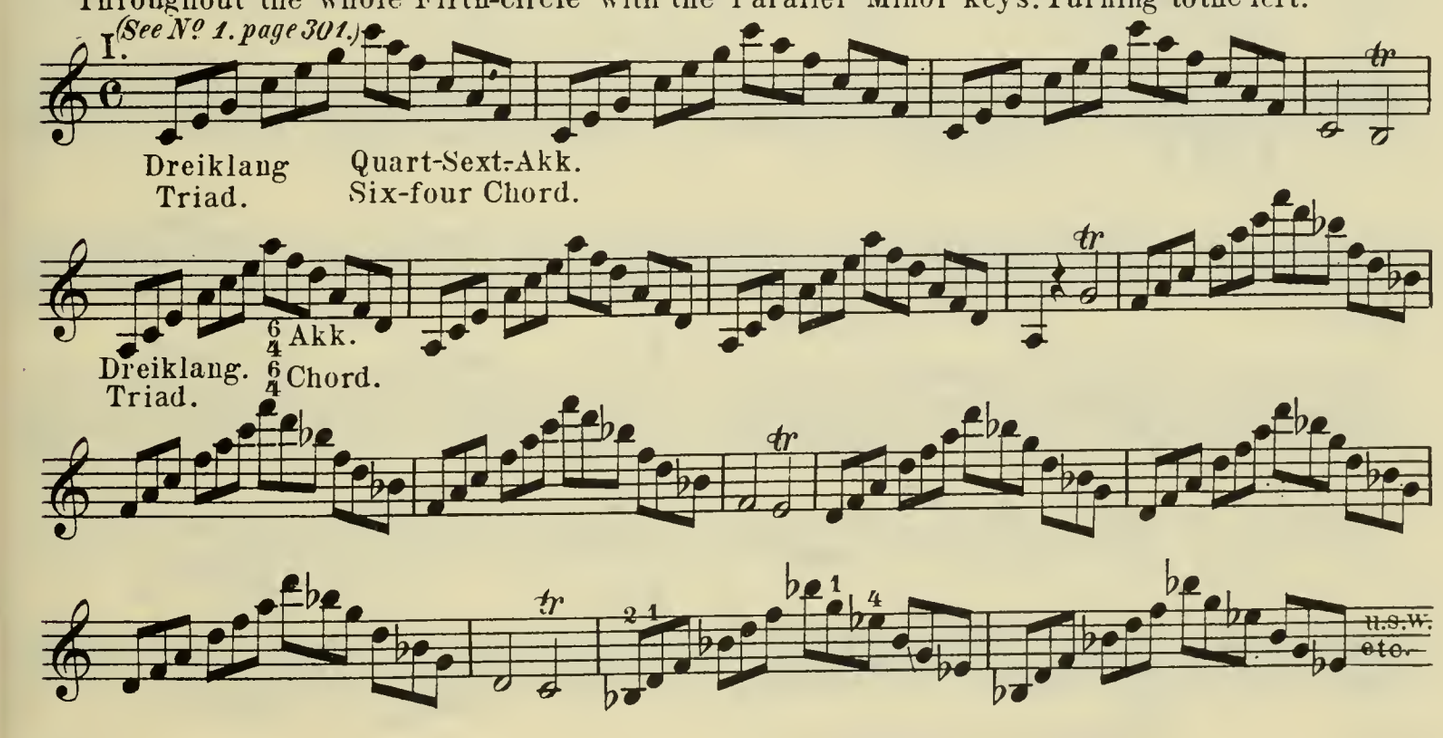




Auf dem Leitton von C.
On the leading-note of C.

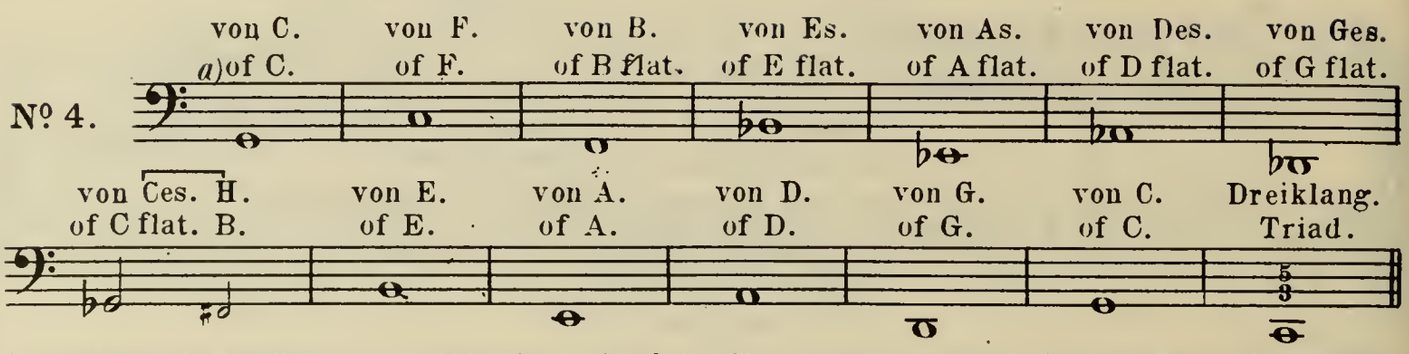


Durch den ganzen Quintenzirkel mit Parallele links herum. (Siehe No 1. Seite 301.)
Throughout the whole Fifth-circle with the Parallel Minor keys. Turning to the left.
(See No 1. page 301.)



Dominanten-Akkord. | Dominant Chords.

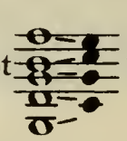
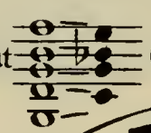
Nº 4.



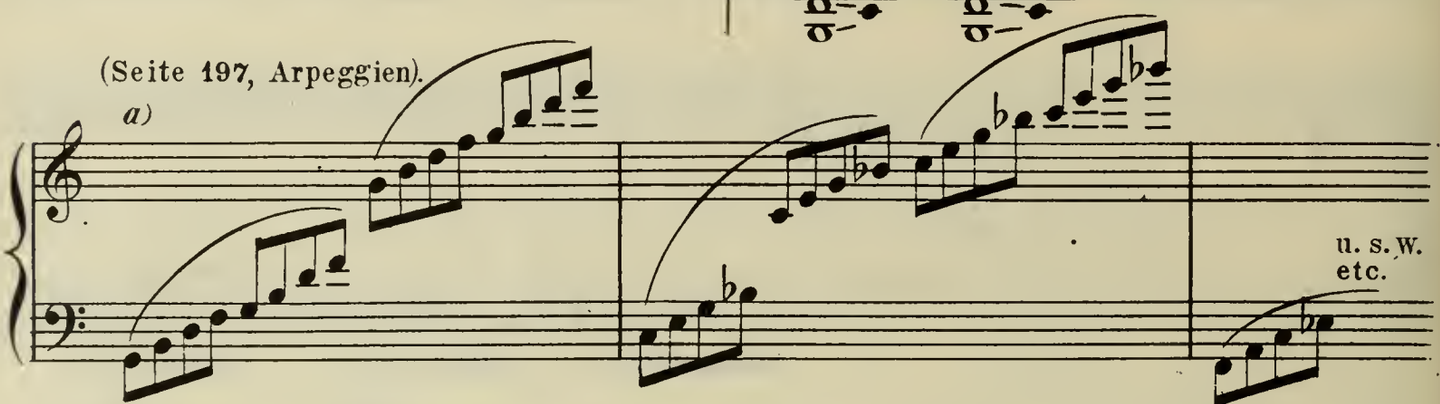
(die eigentliche Auflösung des Akkordes ist hierbei übersprungen, denn aus dem Domt.-Akkd. von C:

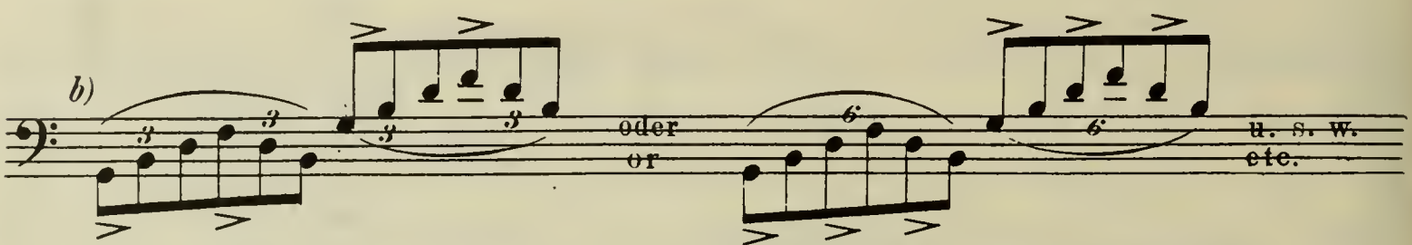
wird der Domt.-Akkd. von F.
(Siehe Nº 8. *c.* Seite 310).

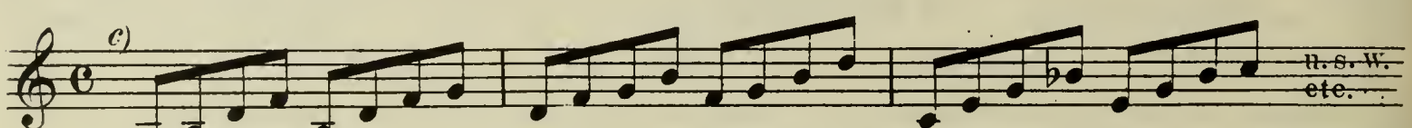
The usual mode of resolving the Dominant Chord is disregarded, that the dominant of the next key may follow immediately.
For instance, the Dominant of C leads to Dom. of F.

not  but  (See Nº 8. *c.* Page 310).

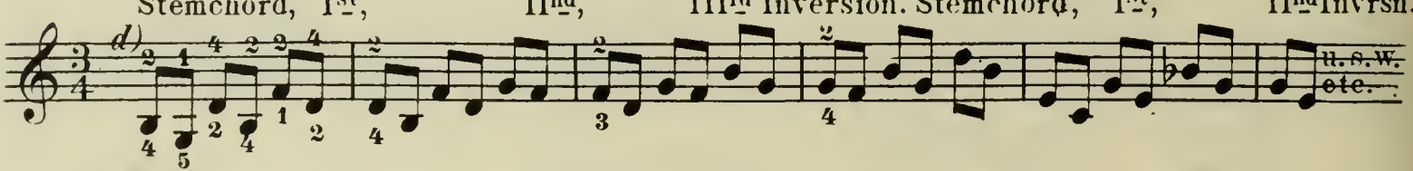
(Seite 197, Arpeggien).

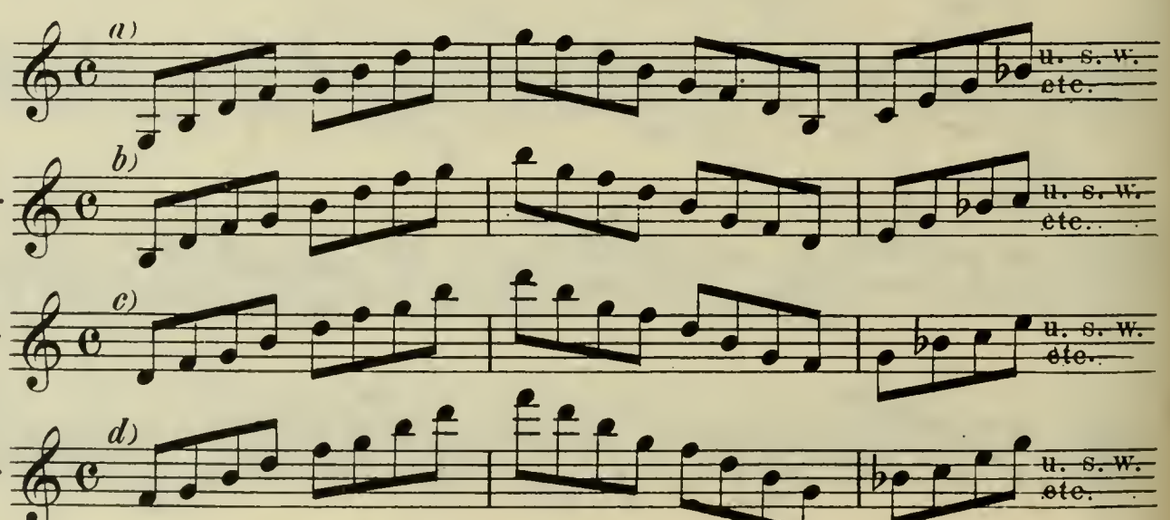






Stammakk. I^ste, II^te, III^te Umkehrg. Stammakkord, I^ste. II^te Umkrg.
Stemchord, I^st, II^nd, III^rd Inversion. Stemchord, I^st, II^nd Invrsn.





(Siehe Seite 197.) *(See page 197.)*

III.

u. s. w.
etc.

IV.

a)

u. s. w.
etc.

b)

u. s. w.
etc.

c)

d)

u. s. w.
etc.

e)

u. s. w.
etc.

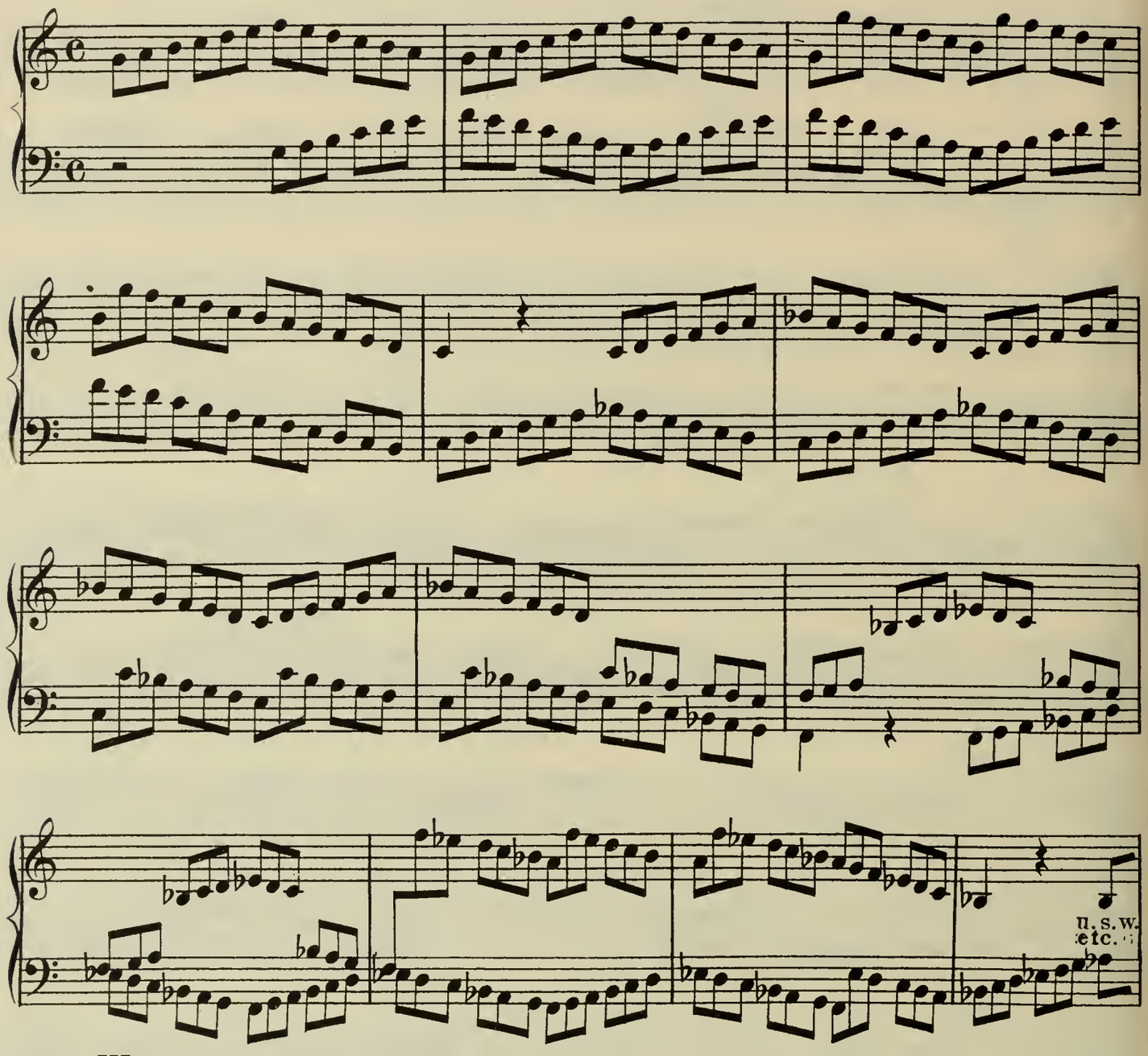
f)

u. s. w.
etc.

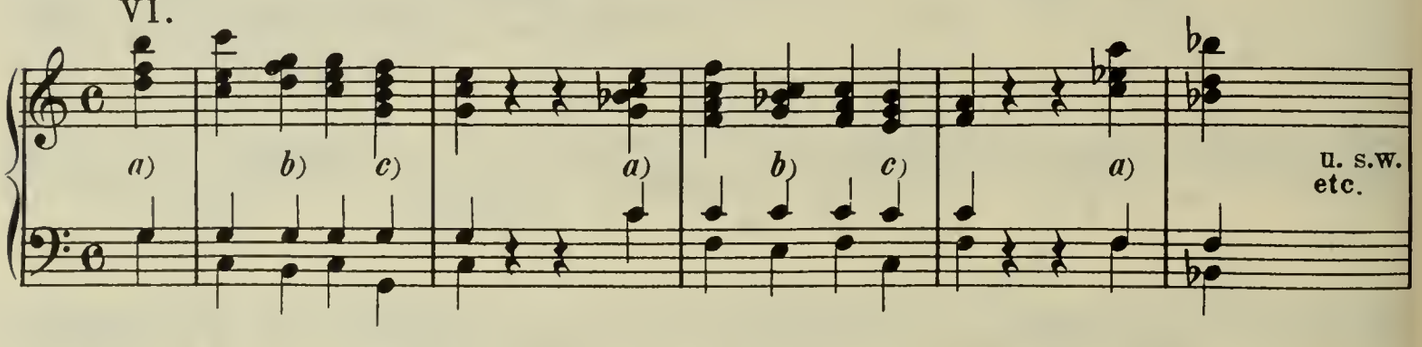
g) Vergleiche mit *a)*
Compare with *a)*

u. s. w.
etc.

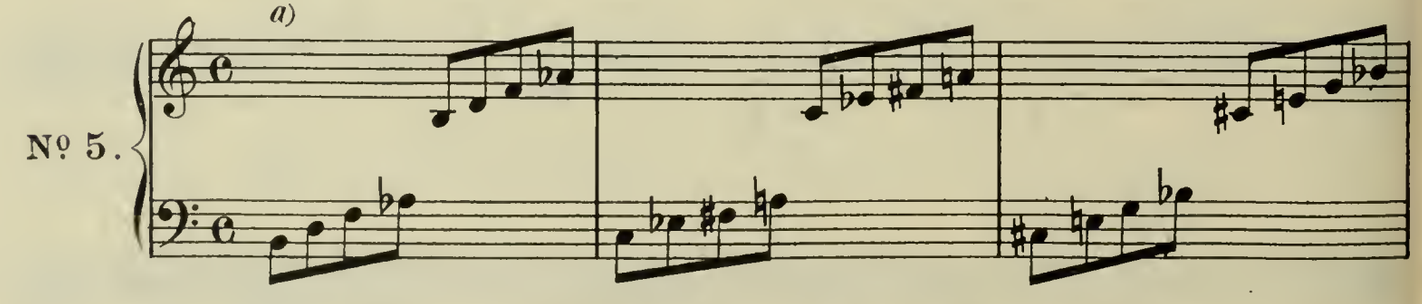
V.



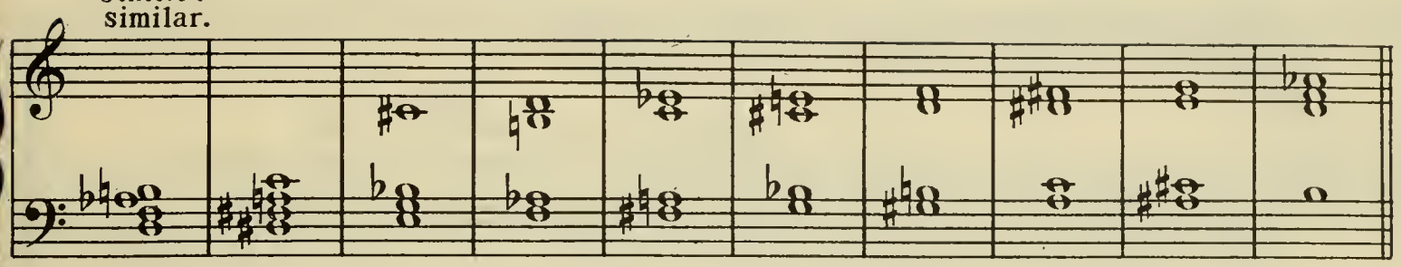
VI.

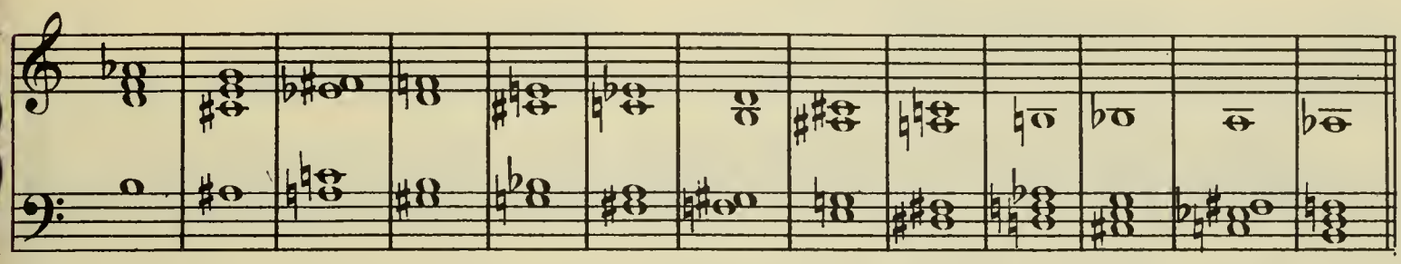


Verminderter Septimen-Akkord. | Diminished-Seventh Chords.

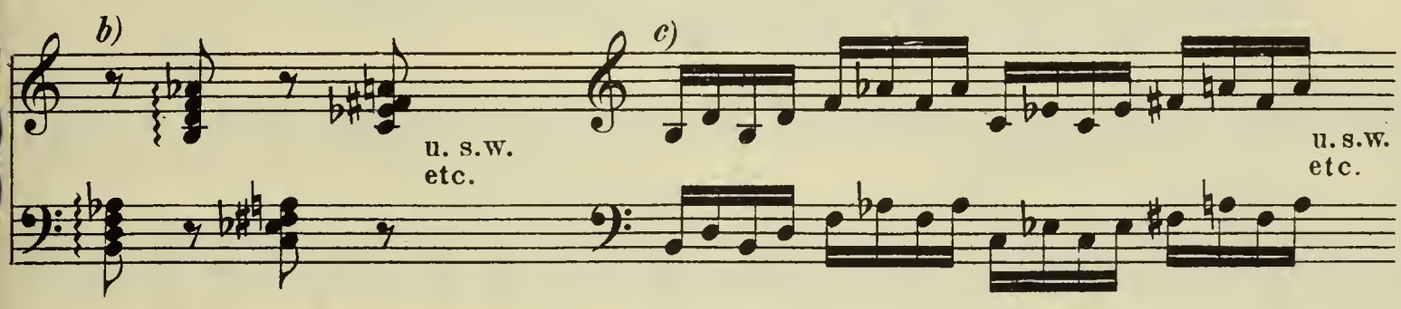


simile.
similar.



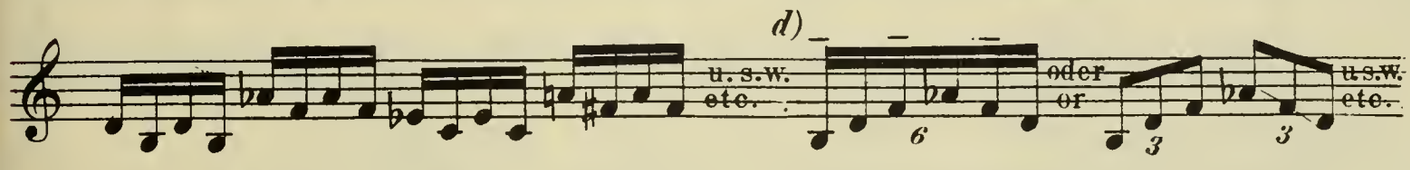


b)

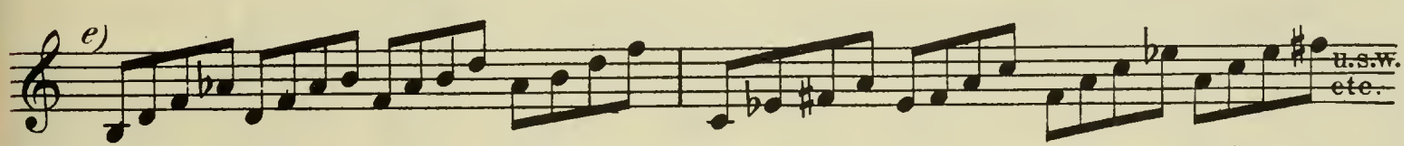


c)

d)

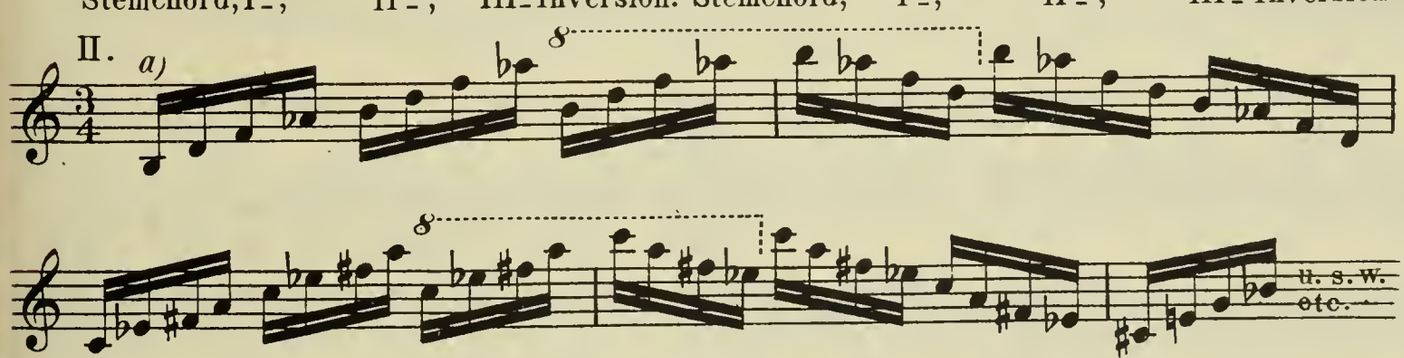


e)

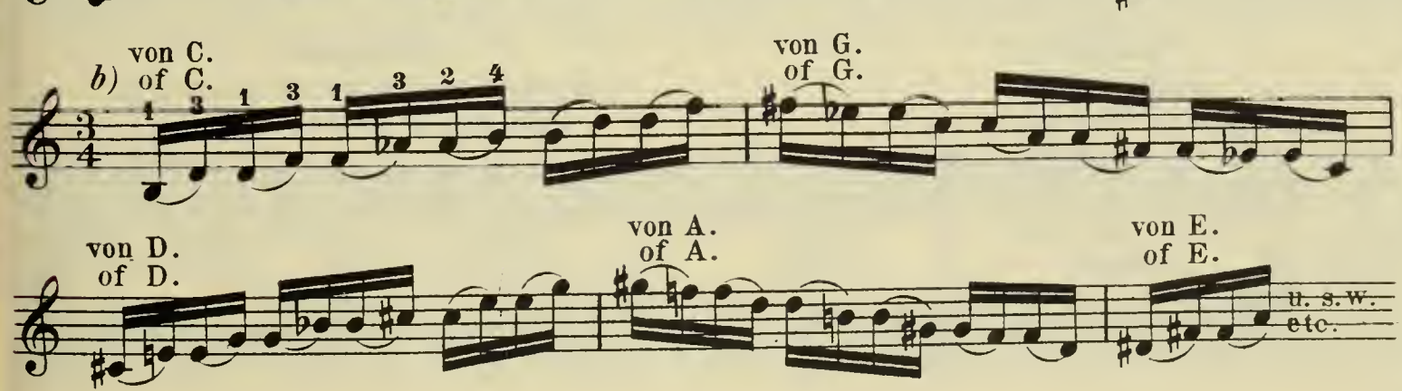


Stammakkord, I^ste, II^te, III^te Umkehrung. Stammakkord, I^ste, II^te, III^te Umkehrung.
Stemchord, I^st, II^nd, III^rd Inversion. Stemchord, I^st, II^nd, III^rd Inversion.

II. *a)*

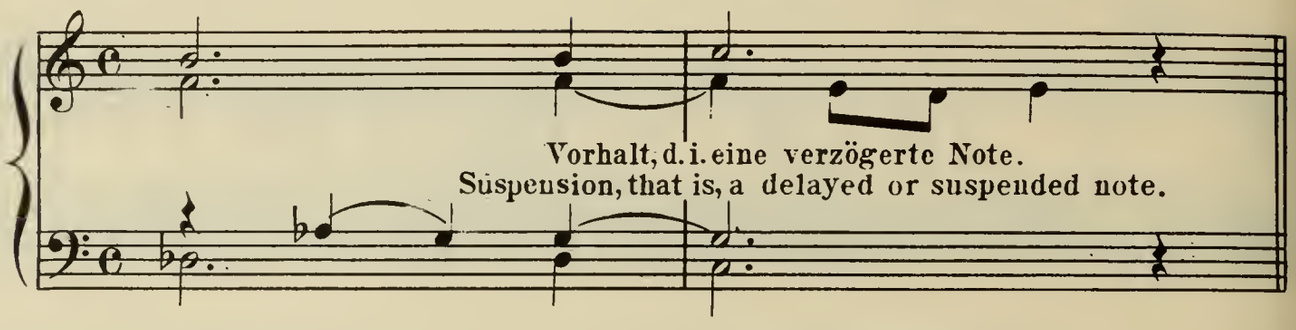


b)



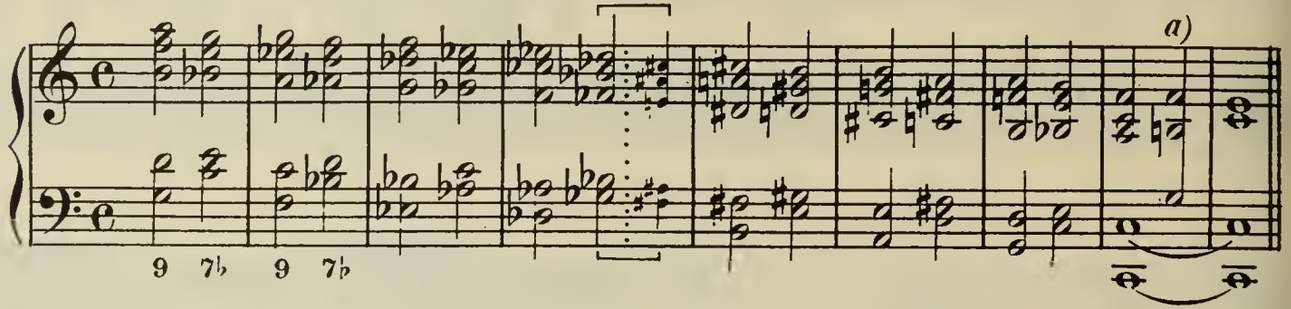
Übermässiger Sexten-Akkord. | Augmented Sixth-Chords.

No. 6.



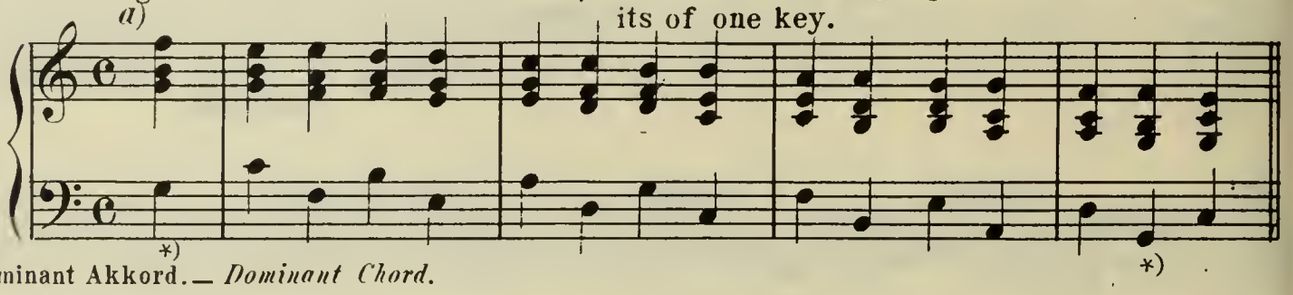
Nonen-Akkord mit Dominant-Akkorden untermischt. | Chords of the Ninth and Dominant-Chords.

No. 7.



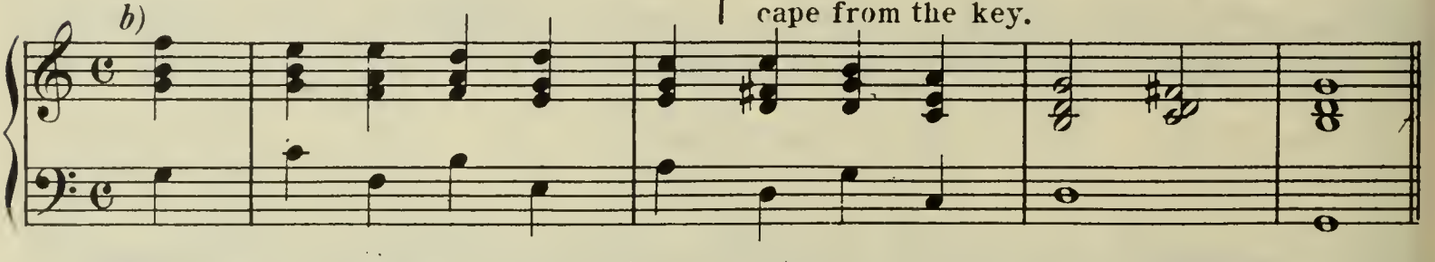
Folge von Nebenseptimen-Akkorden. Leitereigene Modulation. | Succession of altered Seventh-Chords. Modulation or progression within the limits of one key.

No. 8.

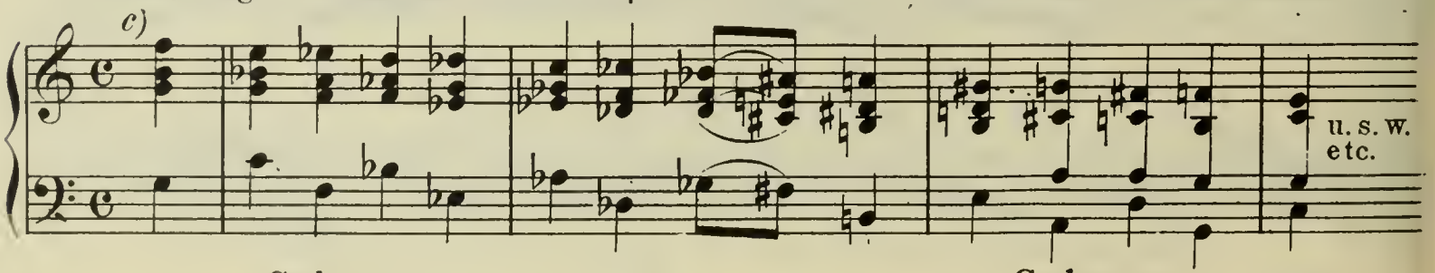


*) Dominant Akkord. — *Dominant Chord.*

Dieselbe Folge mit einer Ausweichung. | The same succession with an eluding, or escape from the key.



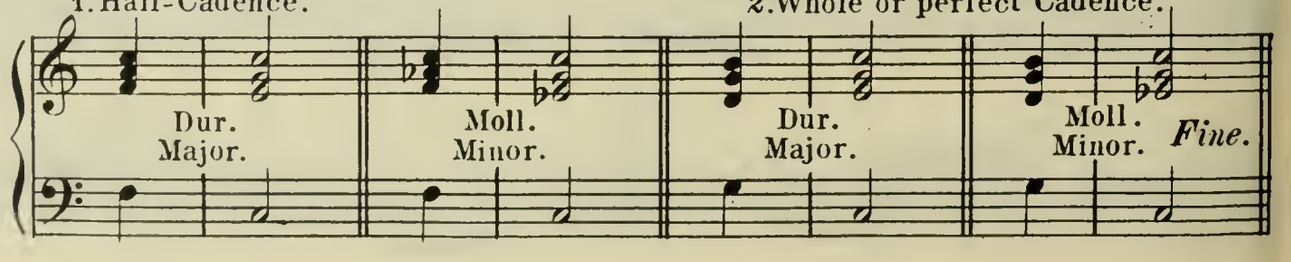
Dieselbe Folge in Dominant-Akkorden. | The same succession in Dominant-Seventh-Chords.



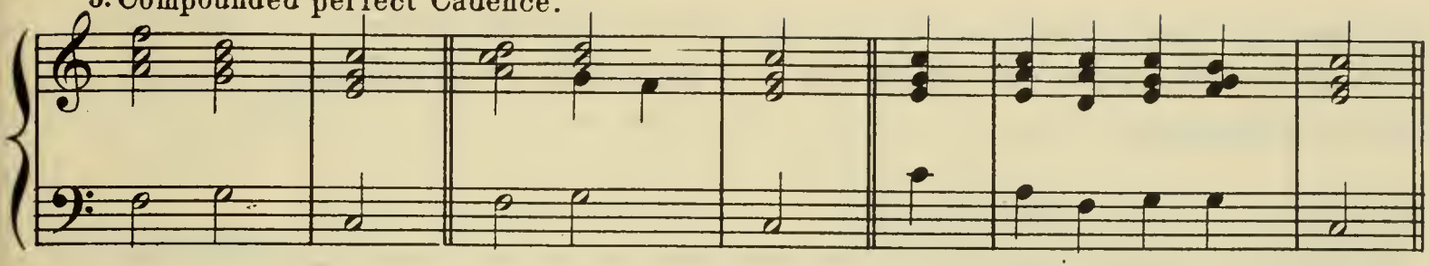
Cadenzen. | Cadences.

1. Halb-Cadenz. 1. Half-Cadence.
2. Ganze oder vollkommene Cadenz. 2. Whole or perfect Cadence.

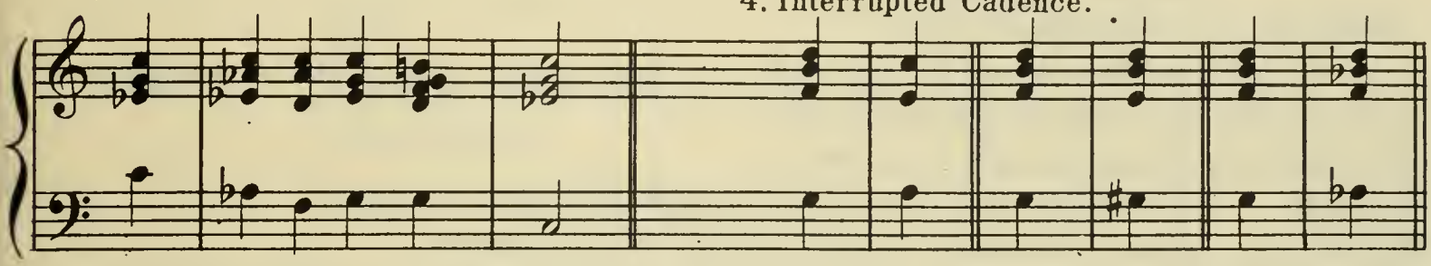
No. 9.



3. Zusammengesetzte vollkommene Cadenz.
3. Compounded perfect Cadence.



4. Trugcadenz.
4. Interrupted Cadence.



Dur.
Major.

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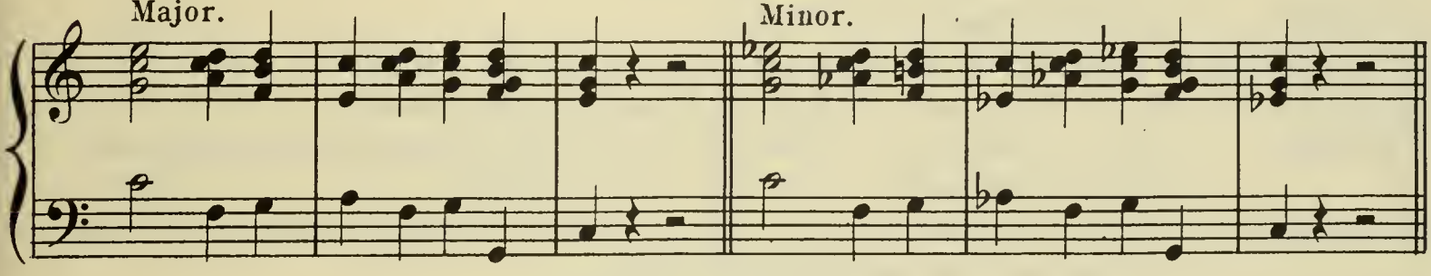

Nº 10.

Dur.
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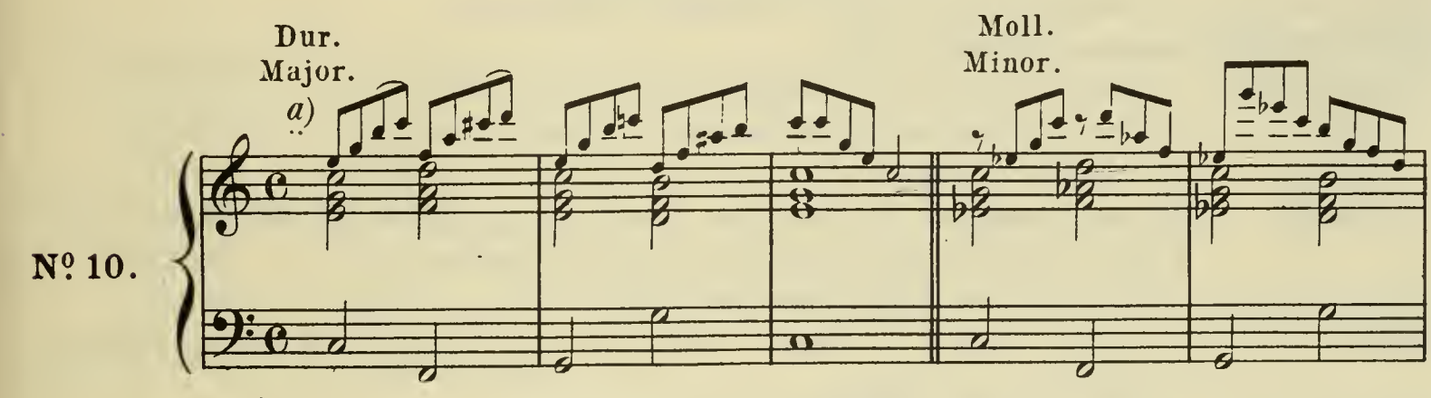
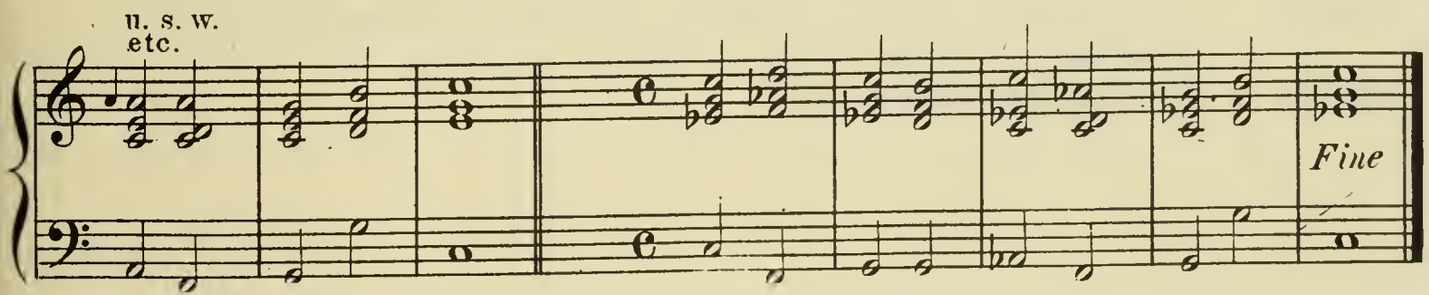


u. s. w.
etc.



Im Anschluss an diese Schule mögen nun folgende Werke in der gegebenen Reihenfolge durchgenommen werden.

As a continuation of this book, the contents of the following works should be studied

CLEMENTI, Twelve Sonatinas (Köhler)

KÖHLER, 60 Popular Melodies, 47 Operatic Melodies, 34 March and Dance Melodies, Sonatina-Album, which contains 15 Short Sonatas by Clementi, Kuhlau, Haydn, Mozart and Beethoven.

KUHLAU, 19 Sonatinas in 2 Vols.

SPINDLER, Six Tone-Pictures, "May Bells," (12 easy pieces,) 10 Easy Sonatinas, Op. 281, and 10 Easy Sonatinas, Op. 290.

BEETHOVEN, Variations (Köhler) in 2 Vols.

HAYDN, 20 Sonatas (fingering by W. Speidel) separately, or in two books.

KRUG, D. Fleurs mélodiques d'Operas favoris. 36 Easy Fantasias.

ZWINTSCHER, B. Scales. Common Chords. Chords of the Seventh. Parts 2. 3. 4 of Technical Exercises. (Revised by S. Austen Pearce)

MOZART, 18 Sonatas, (Fingered by H. Riemann)

MENDELSSOHN, 48 Songs without Words. (Kullak) The same octavo (Roitzsch)

DUVERNOY, J.B. School of Mechanism. 15 Studies. (Fingering etc. by K. Klauser.)

BERTINI, Primary Studies, Op. 166. Elementary Studies, Op. 137. Easy Studies, Op. 100. (Annotations by G. Buonamici. (Translation, etc., by J. H. Cornell

ZWINTSCHER, B. Thirds and Fourths. Sixths and Octaves. Chromatic Exercises-Parts 5, 6, 7 of Technical Exercises. (Revised by S. Austen Pearce)

BEETHOVEN, Six Sonatinas (with remarks and fingering by H. Riemann

SCHWALM, ROB. Variations (Köhler) in 2 Vols.

BEETHOVEN, 28 Sonatas, (Fingered by H. Riemann)

CHOPIN, 14 Waltzes. (Remarks and fingering by Th. Kullak)

CZERNY, L' Etude de la Vélocité.

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CLEMENTI, 24 Sonatas. (Revised by Köhler and Roitzsch)

CRAMER, J. B. 50 Select Piano-Forte Studies. Critical revision, annotations by Hans von Bülow. (translated by A. R. Parsons)

CLEMENTI, Gradus ad Parnassum. (Revision, etc. by Vogrich.)

BACH, 6 English Suites. A major, A minor, C minor, F major, E minor, D minor. 6 Suites [*Partiten*] B flat major, C minor, A minor, D major, G major, E minor. (Fingering, etc., by Carl Reinecke)

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SCHUMANN, Kreisleriana, Fantasia in C, Humoresque, Sonata in G minor.

SCHUBERT, Ten Sonatas. (Revised by Köhler & Schmidt)

WEBER, Four Sonatas, Concertstücke and other Works.

MENDELSSOHN, Caprices, Preludes and Fugues, etc. (with remarks by W. Speidel)

CHOPIN, 50 Mazurkas, 10 Notturnos, Berceuse, Barcarolle, 25 Preludes, etc. (Fingering, etc., by Kullak English translation by A. R. Parsons

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CHOPIN, 5 Rondos, 27 Etudes, 4 Ballades, 12 Polonaises. (Fingeringby Kullak. English translation by A.R. Parsons.

MENDELSSOHN, Concerto in G minor. 2nd Concerto in D minor. (Remarks by W. Speidel.

CHOPIN, 4 Impromptus and 4 Scherzos, 3 Sonatas, 2 Concertos. (Fingered by Kullak. English translation by A.R. Parsons.

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Piano-Forte Duets.

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MENDELSSOHN, 10 Overtures. (arr.

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REINECKE, "King Manfred" Ballet Music.

RUBINSTEIN, 6 Characteristic Pieces, Op. 50

Scharwenka, Ph. Serenade, Op. 19. (arr.)

LISZT, Mephisto Waltz, Rhapsodie hongroise, Nº 2.

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